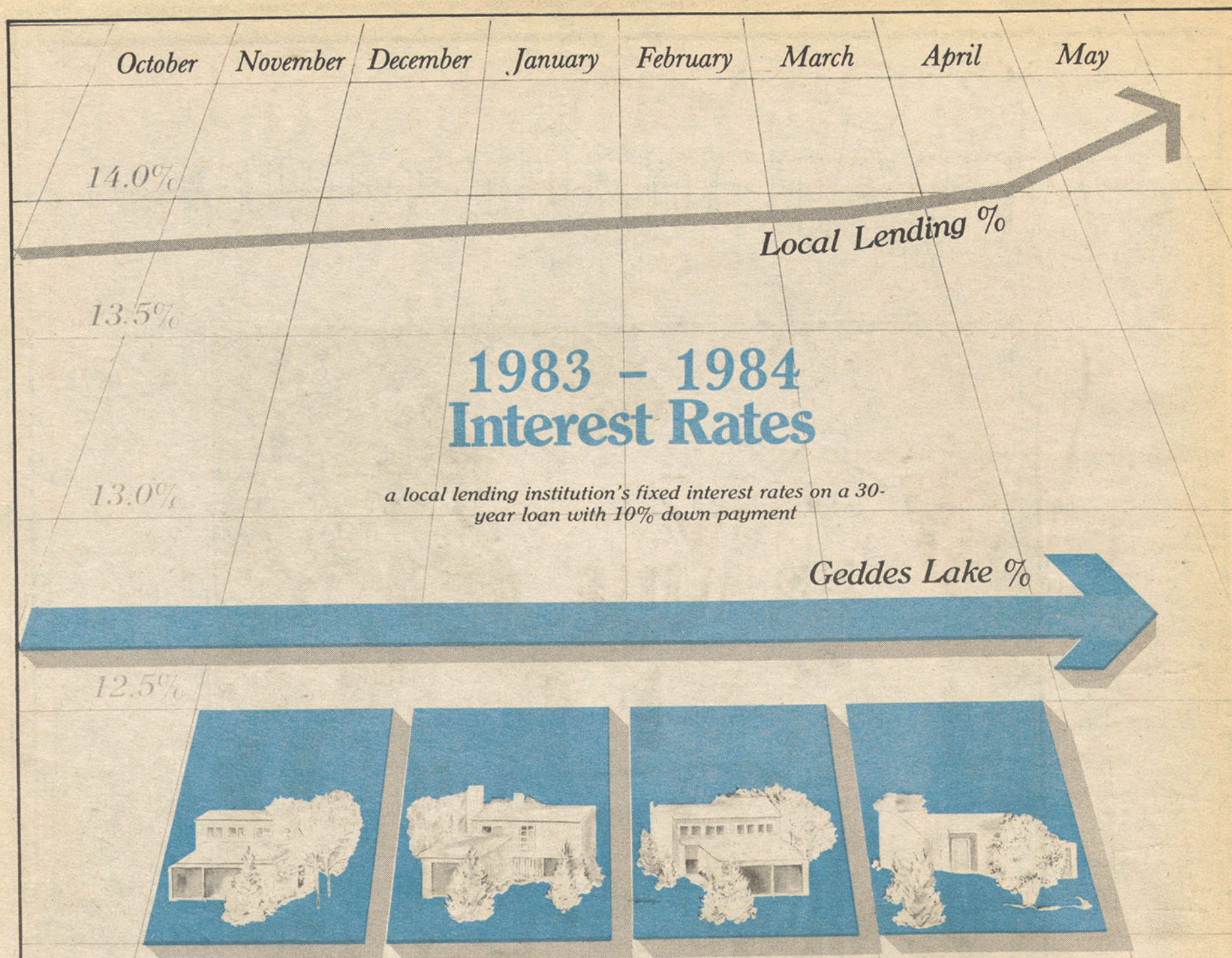


Ann Arbor Observer

JUNE, 1984





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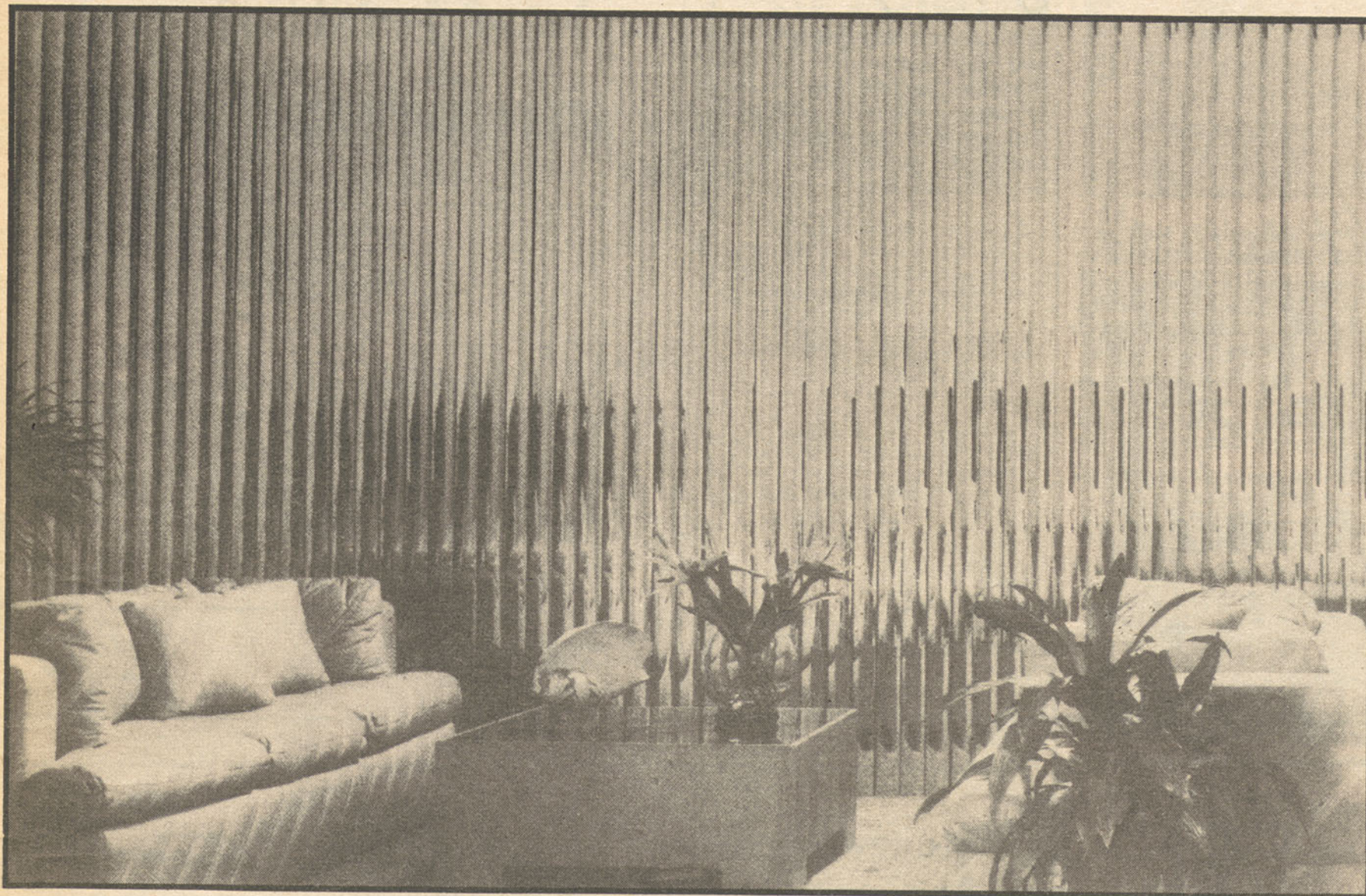


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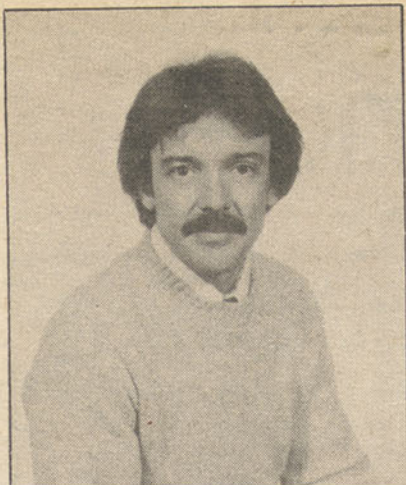
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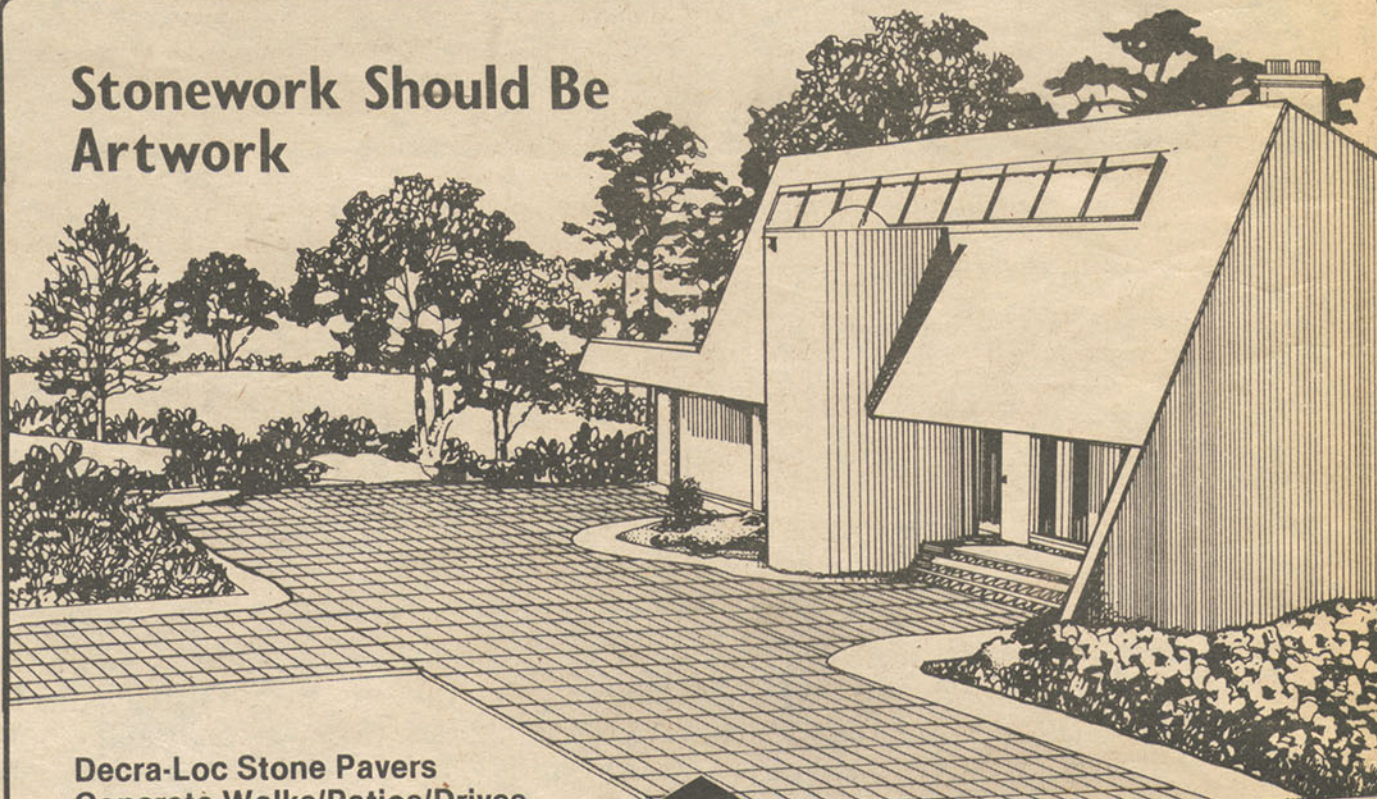
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Ann Arbor Observer

JUNE, 1984

VOL. 8, NO. 10



Cover: Lawn extensions in the 400 block of South Fifth Avenue, just past William. Acrylic painting by Milt Kemnitz.

7 Around Town

11 Updates

Bechtel may lay off 800 locally...luring tourists to Ann Arbor...will U-M faculty have-nots sour departmental atmospheres?...the city bus system's financial success creates demands to share the wealth...developers back out of a promise to pay the city for roads...and lots more.

21 The Palace Revolt

Mayor Belcher keeps insisting the city use expensive professional services, but council is finally demanding competitive bids. That could be good news for the financially strapped city government: hundreds of thousands more dollars may be available for city services over the next few years.

26 Behind the Summer Festival

Marcel Marceau was the catalyst that brought the festival to fruition after seven years of talk. If the festival is to become an annual tradition, Ann Arborites will have to show up in force.

35 The Search

In gruesome detail, the story of how talented U-M Ph.D. graduates in English have to grovel to get temporary jobs at third-rate colleges.

49 The Confusing Election

Eleven people are running for the school board, and the traditional liberal and conservative coalitions are disintegrating. You'd better read this story before you vote June 11.

61 Changes

New retailing themes appear in Briarwood: fashion options for large women, packing-crate furniture, upscale baked potatoes, and hearts galore.

67 Restaurants

Sze-chuan West

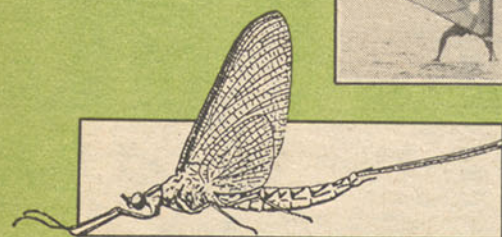
71 Classifieds

75 Calendar

Introducing this month "Coming Cinema Attractions" by Pat Murphy: brief critical reviews of some of the best movies at local film societies. Also, as usual, Ann Arbor's most complete monthly listing of live music at nightspots; galleries and exhibits; and events from bird-watching to boxing.

105 Then & Now

Weinberg's Peony Garden.



John Hinchey



John Hilton

Scott Shuger

Anne Remley

John Hilton



Annette Churchill

John Hinchey



Grace Shackman



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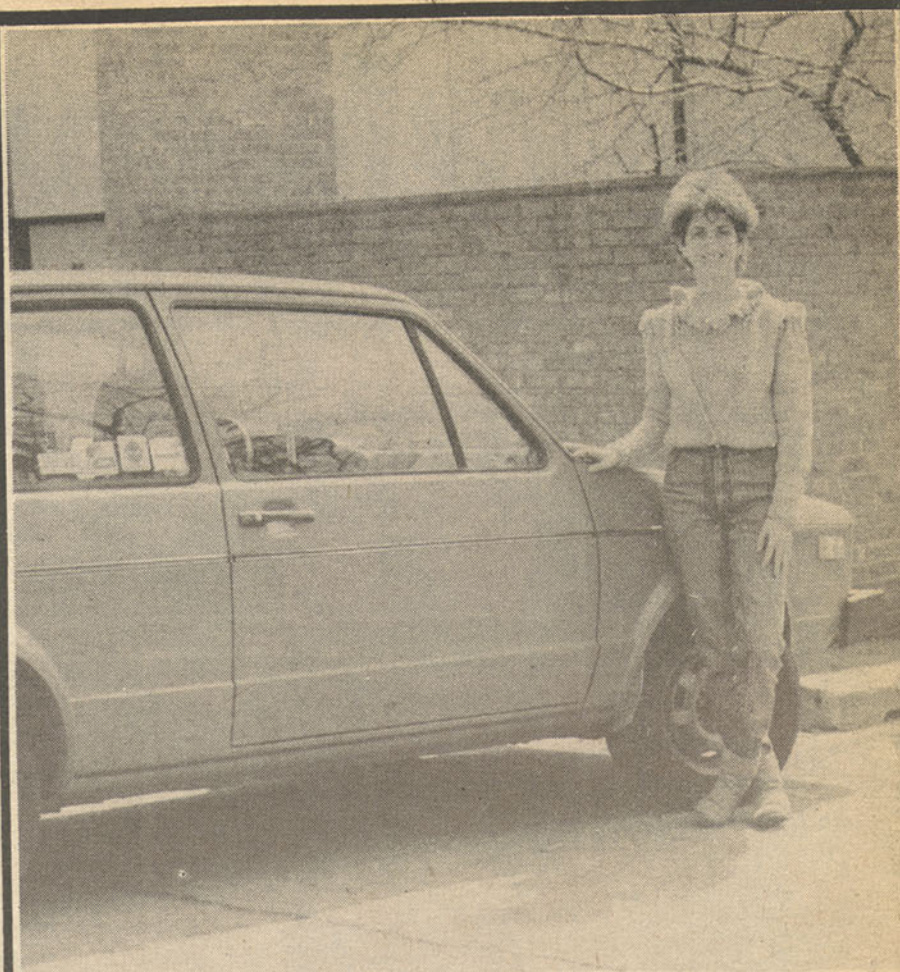
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AROUND TOWN

Windsurfing races at Gallup Park

A visual treat for bystanders and a chilly challenge for participants.

On the first Sunday of May, the Ann Arbor Sailboarding Association holds its opening race, and Gallup Park stops waiting for summer. By one-thirty in the afternoon, the sixty-car parking lot near the boat-launching site off Geddes Road is jammed. Cars going across the Huron Parkway bridge slow down as drivers catch sight of a few ballooning sails below.

A slender, graying man carrying a sailboard picks his way to the shore of Gallup Pond through a maze of masts and booms, chatting amiably as he goes. He is Ron Derman, club champion for the past two years and the owner of the Ann Arbor Sailing Center. An intense transplanted New Yorker who wears his wetsuit like a tuxedo, Derman is a former N.Y.U. physicist. His eyes crackle with good humor. Six years ago he introduced windsurfing to Ann Arbor when he brought in the city's first load of sailboards.

"The first sailboard was just a clumsy plywood door with a mast and an Egyptian cotton sail," Derman explains to an interested bystander. "The guy who invented it wrote it up in *Popular Science* back in the Fifties, but it never took off until it was reinvented in 1967 by Hoyle Schweitzer, a computer engineer, and James Drake, an aeronautical engineer."

As Derman assembles his equipment, it is clear that the sailboard industry has matured. His board is a combination of lightweight polymer plastic, the sail is dacron, and the mast is fiberglass. After putting the board in the water and threading the mast through the sail, he plugs the mast into the board with a universal joint. "This universal joint is an ingenious gadget," he explains, "because it allows you to tip the sail in any direction and pivot it 360 degrees. That's how you steer the board."

As the sails are unfurled, joggers, bicyclists, and dogwalkers stop to watch. One woman huddles on the ground, her sweatshirt pulled over her knees. The sails remind her of paintings in the Museum of Modern Art, she says. "That's one of my favorites." She points to a marigold-yellow sail streaked with



orange stripes on the hypotenuse. "And that one looks like a Matisse cutout. Look at the aqua print on that sail!"

Derman explains to some onlookers that boardsailing races at Gallup Pond generally go twice around a triangular course of 1200 yards. Although the course is supposed to be shaped like a regular triangle with three equal sides, "Gallup Pond is not a regularly shaped pond," he says with a quick grin. "It's very small, so our triangles are irregular. It's like lots of things about this club—very irregular."

At two o'clock the wind is about eight to ten knots, occasionally gusting to fifteen. At fifteen knots your hair whips in your eyes, light jackets bulge on your back, and the pages of the Sunday paper disappear over the horizon. That's good windsurfing weather.

Soon after two, a muscular man with tight, curly hair blows his whistle once, and he, along with Derman and nearly twenty other intrepid windsurfers, move their boards into the water and step into the chilly Huron up to their knees. The Association's fleet captain, Erdogan Gulari, is the man who blew the whistle. A U-M professor of chemical engineering, he is from Turkey. He, his engineer wife, Esin, and their eight-year-old son, Bora, are regular participants in the Sunday races.

As the group assembles downwind near the bridge, the pond becomes a kaleidoscope of shifting sails and radiant

color. Swerving in and out, carving their turns, the windsurfers jostle for position on the starting line.

Then Gulari blows his whistle again to start the race, and abruptly the tangle of windsurfers spreads out into a line of nearly regimental precision. Derman had found the tack first, and the others quickly follow his lead. For twenty seconds, the fleet moves upwind on identical tacks, in unintentional conformity, the racers' backs arched out over the water, sails pulled taut at a sixty-degree angle. It's a miniature armada.

Suddenly the wind shifts, and the formation flies apart as racers struggle to adjust to the changed conditions. Derman heads off at an oblique angle, and the race takes on the shape of a free-for-all. Whoops of surprise drift back to shore before a new formation develops. Then they are off again. One more time around the triangle, and Derman wins.

Back on shore during a break, Derman presents Assistant City Attorney Mel Laracey with a trophy as 1983's "Most Enthusiastic Member on the Water and in Court." Laracey, holding the little stained glass sailboard up to the sun, accepts with evident pleasure. "I thought this was for the Most Improved Windsurfer," he says.

"OK," Derman replies agreeably, "it's for the most improved."

Gulari blows his whistle to start the second race. Their ranks depleted by the chill, only eleven windsurfers step into

the pond this time. The woman in the sweatshirt tosses a peanut up in the air, catches it adroitly, and says, "I'm going to learn to windsurf, too."

—Deborah Gilbert

Five a.m. at the Antiques Market

A high-energy hubbub of dealing and delights.

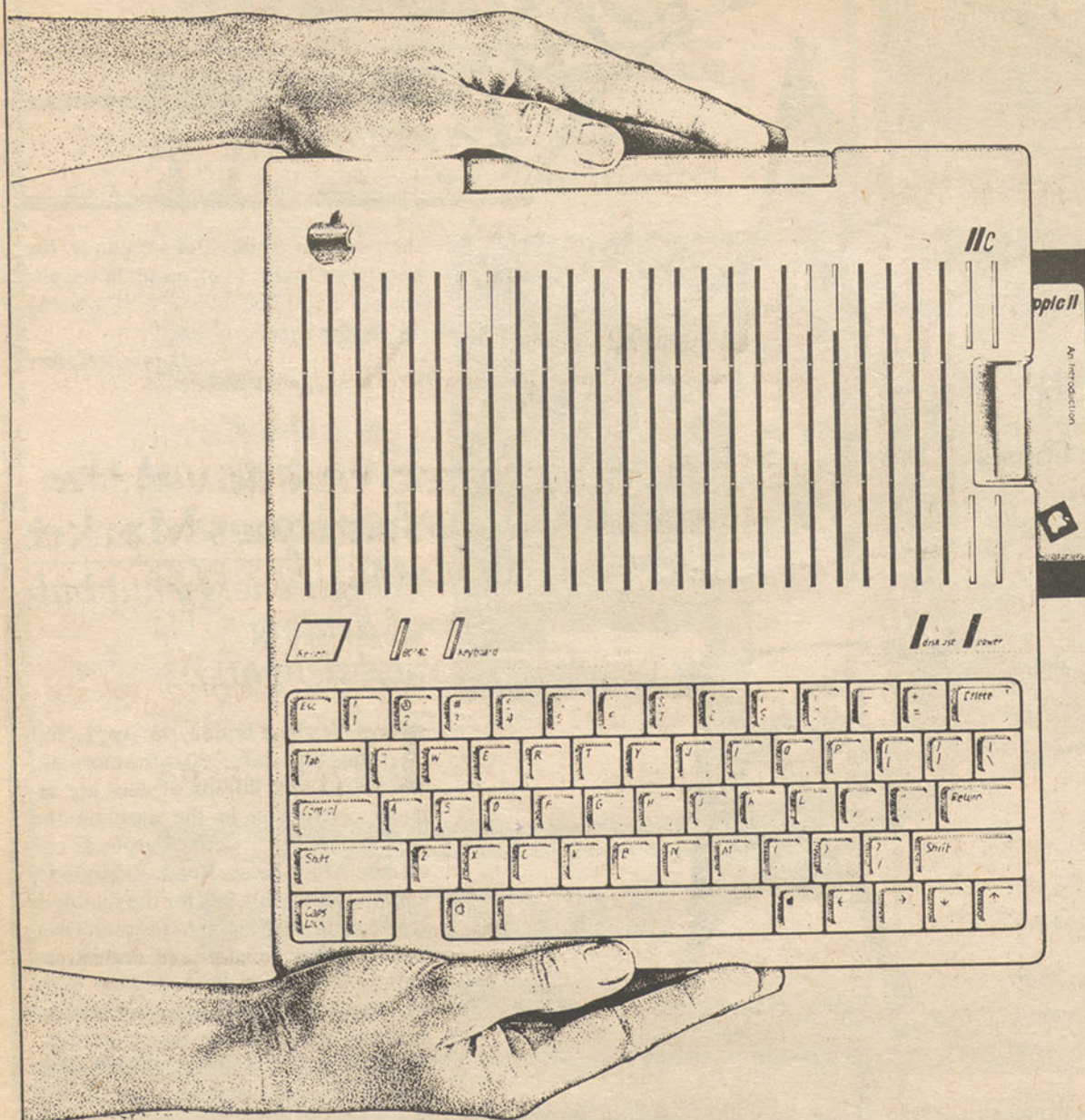
It's the third Sunday in April, and though it's only 4:30 in the morning, dozens and dozens of cars are already converging in the dark on the Washtenaw Farm Council grounds out on Ann Arbor-Saline Road. At around 5 a.m. the gates will open for the first Ann Arbor Antiques Market of the year. Over three hundred hand-picked dealers are waiting behind padlocked gates with fresh stock gleaned over the winter. The market is one of the very best sources for antiques in the country. Dealers and serious antiques collectors from distant places have been waiting for months for the opening.

Long before one reaches the entrances, cars are lined up bumper to bumper on the shoulder of the two-lane road. Over in the dark parking field, where a number of dealers have spent the night, dozens of flashlights jerk around their trucks and vans, and soon headlights come on until the forty-acre field is full of them. Slowly, the vehicles from Indiana to Pennsylvania to New Hampshire maneuver toward the show barns to unload. It's 4:50 a.m.

Today the gates open early. Wide-awake admissions-takers, parking directors, and security officers move into action. The cars pour in. A robin in the top of an oak tree lets out a full-throated, thrushy warble. The fumes and noise of this massive traffic jam are old stuff to him. From the area of the barns, the day's first satisfied customer is already headed back to her car. She lugs a rustic garden settee made of bent tree branches with the bark still on, and she looks triumphant. It's 5:01 a.m.

The road that circles the barns is filled with sellers' vans and trucks, and there are plenty of customers on hand to greet them. The buyers pitch in to help unload, partly out of kindness and partly to get the earliest look at what has been brought for sale. They unfold screens and turn bookcases and large chests to form the dozens of booths that divide each of five barns. Within a

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very few minutes the booths are in place and jammed with the goods of vanished ways of life.

So much stuff. Serious things like eighteenth- and early nineteenth-century furniture, Victorian parlor sets, and Bennington pottery. Quaint things like sleigh bells, spittoons, chamber pots, and moth-eaten teddy bears with beady black eyes. Kitchen things like bread boards, dough trays, molds, tin graters, and antique rolling pins to soften the impact of your Cuisinart. Collectors' things like old games, dolls, and campaign buttons. Newly modish things like golden oak furniture, recently elevated to the status of affordable treasure. Queer things like old printers' blocks and incomplete fonts of type. "People use the trays to display their Anthony collections," the dealer of these explains. "You know. The Susan B. Anthony dollars everybody hated?" It's 5:20 a.m.

Leaving a spouse or friend in charge of their booths, the dealers circulate to deal with one another. "Got any good quilts?" "I need wicker." "Did you get me that Queen Anne table? Too bad." By now there are as many customers on hand as sellers. These early risers are serious shoppers with alert eyes peeled for specific treasure. Watch a pro scan a booth for some of the half dozen things she's looking for. With the skill of a Bingo player handling two dozen cards at once, she rakes a hundred items with a single glance and out of the jumble spots the one thing that interests her. Two distinguished gray-haired gentlemen work the booths methodically, looking for paintings. They move quickly, missing nothing and dismissing almost all they see. They stop at last to strike a deal for a romantic landscape. The dealer wants \$700. They dicker. It's now 5:45.

No one seems taken aback by the high price of eighteenth-century Americana. Dealer Robert Zollhofer from Townsend, Massachusetts, has six matched fanback Windsor chairs made in 1790, and he's asking \$16,000 for the set. He has a lidded wooden tankard in perfect condition dating from the 1600s for \$750 and a crude country table—ash, tulip, and poplar base with a pin top—for \$3,800. It's startling to hear prices like these quoted at dawn, but there is plenty of interest in Zollhofer's booth.

Age lends sweetness to almost any ob-

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ject. Antique children's clothes are in demand this year—little girls' dresses in tiny print-patterned cotton, and little boys' dresses with low-slung waists and box-pleated skirts. Customers stare solemnly at the garments of these children now long gone.

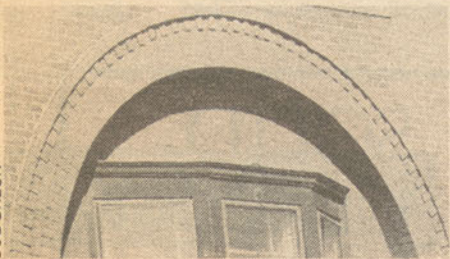
There's plenty of interest, too, in art pottery, World War I patriotic posters, and old pie plates. Art Deco is now held in high enough regard to be shown at this unusually selective market, and the vivid blues and oranges of Fiestaware are in evidence.

There must be a thousand people here, and it's only six o'clock!

—Annette Churchill

Test of the town

Last month's mystery photo was a little too much of a mystery to most readers, due in great part to excess ink in the printing process. The turn-of-the-century 1890s downtown facade was that of the Staebler coal company in the American House hotel, now better known as The Earle, on Washington at Ashley. Identifying clues were the decorative first-floor cornice and the stone trim on upper windows, which look the same today as they did ninety years ago. The lucky readers who correctly identified the building and were drawn as winners were Jane Schankin and Sharon Osborn.



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You, too, could win a record of your choice from Liberty Music, if you know where this month's Test of the Town is. Mail your answer to Ann Arbor Observer, Test of the Town, 206 South Main, Ann Arbor, Michigan 48104. Deadline: June 15. One entry per household, please. Winners will be notified by mail. ☐

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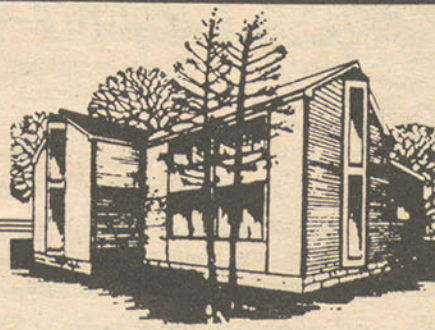
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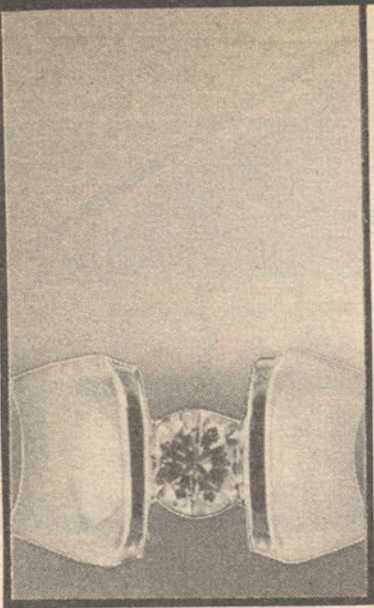
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June's bugs

A wet spring means a buggy summer.

June is the month for insects, and this year's crop is bound to be big, says County Parks naturalist Matt Heumann. This spring's heavy rains have given water-hatched bugs, including blackflies and mosquitoes, plenty of breeding places. Blackflies, tiny insects that inflict painful bites, breed in moving

water, while mosquitoes need standing water. Blackflies usually swarm in western Washtenaw County's parks for several weeks in June, then die off. Mosquitoes hang around all summer.

Fortunately, June also brings some more pleasant bugs. The green lacewing is an especially beautiful insect commonly found near porch lights at night. With a three-quarter-inch body and large, clear wings, it is iridescent green with gold eyes. It's helpful to gardeners because it feeds on aphids by sucking the juices out of them.

The ferocious-looking ant lion can be found in sandy places in town. It looks something like a gray dragonfly in its adult form, but its larva is about one-quarter to one-half inch long with massive jaws that are about a third as long as its body. Also called

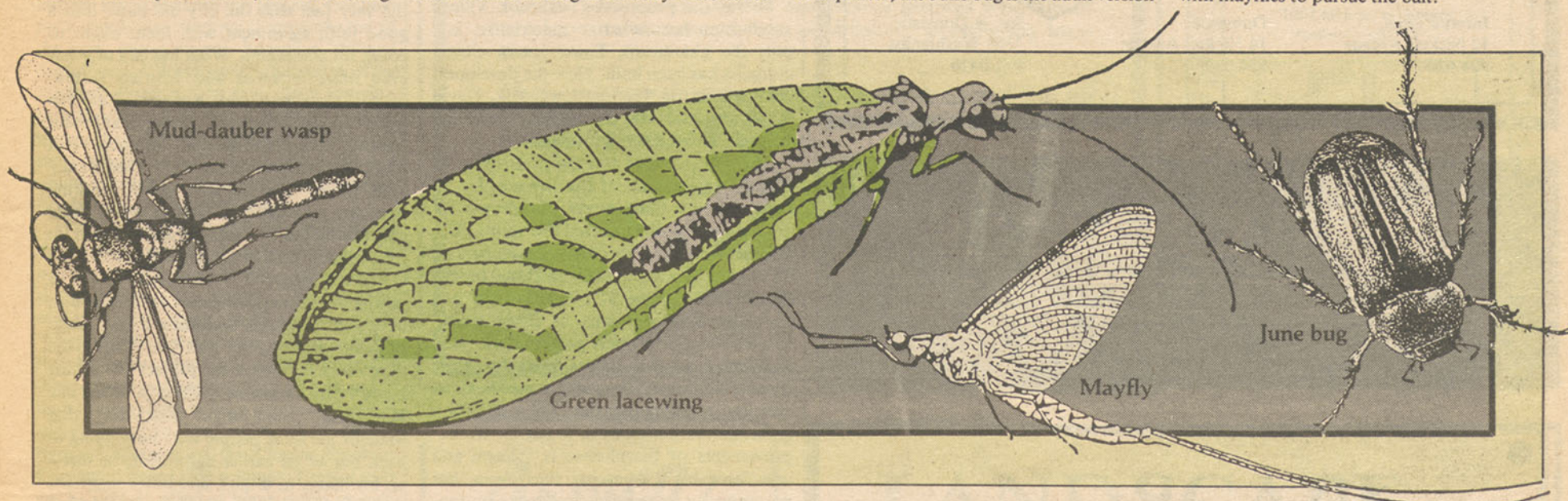
doodlebugs, ant lion larvae dig cone-shaped pits, about two inches wide, and bury themselves in the sand at the bottom. When another insect blunders into the pit, the ant lion grabs it and pulls it under the soil. The ant lion feeds mainly on spiders and ants, but the number of insects it consumes is negligible.

One nasty-looking but beneficial insect is the mud-dauber wasp. Shiny and bluish black, it builds its organ-pipe-shaped nest on house foundations and other smooth, hard surfaces, using saliva mixed with the mud it gathers from puddles. Preying mostly on spiders, it is one of the least aggressive of all wasps and rarely attacks people approaching its nest, Heumann says.

The giant June bug is particularly common this month. A dull brown beetle about the size of a quarter, the June bug is the adult version

of the inch-long, fat white grub that gardeners turn up when spading soil. Though the beetles are harmless, the grubs are extremely destructive to lawns. The grubs feed on the grass roots and can even kill larger plants by chewing the outer layer off the roots.

Some of the out-county parks will be inundated with mayflies this month. They are tan to gray with long, forked tails and forelegs held in a praying position while sitting. The flies emerge in massive numbers near lakes, living only a day or two to mate. While they cannot sting or bite, they can be pests for humans because they die off in great numbers, covering picnic areas and washing up onto lakeshores in layers up to a foot deep. Fishing is usually futile during mayfly season, Heumann notes, because fish are too gorged with mayflies to pursue the bait.



Inside City Hall

Hunting for money

City council casts a jealous eye on the rich city bus system.

With a flattening tax base and increasing pressure to spend millions more to fix up city streets, City Council is finding it increasingly hard to find enough money to go around. Not surprisingly, some council members—Jerry Jernigan foremost—have cast a wistful eye at the city bus system's mounting surplus, which had accumulated to over \$4 million by the end of 1983. Equally unsurprising, the A.A.T.A. board is in no mood to share the wealth. Although it is appointed by the mayor with council's approval, the board functions as an independent body accountable to no one.

Once the bus system abandoned its ill-starred and expensive dial-a-ride system, the flip from million-dollar deficits to multi-million dollar surpluses was not hard to predict. A.A.T.A. enjoys one of the nation's most generous local tax subsidies—a whopping 2.5 mills. (The city's entire general fund, by comparison, is funded locally by 7.5 mills.)



A.A.T.A. has a surplus of nearly \$4 million, and the city wants to use some of it to help fix city streets.

That 2.5-mill-a-year tax was sold to Ann Arbor voters back in the early Seventies as what it would take to create dial-a-ride, a bus service almost as convenient as taking a cab. But dial-a-ride turned out to be ridiculously expensive, and the more people who used it, the more the system ran into the red.

Spearheaded by Joyce Chesbrough, by 1979 the A.A.T.A. board had had enough. Staunch dial-a-ride defender Karl Guenther left and was replaced by director Richard Simonetta, a veteran of conventional line systems. Under Simonetta's tight leadership, the system has dramatically increased ridership while improving its once desperate financial condition, aided by that same millage of 2.5 mills a year.

As the system's cumulative surplus has mounted, the board faced a potential embarrassment of riches, so it decided to temporarily lower the 2.5 millage this year to one mill and next year to one and a half mills. But Simonetta insists that the 2.5 mills will be needed in the future. Currently the federal government picks up fifteen percent of operating costs—the same amount as the sixty-cent-a-ride fares contribute, in fact. Simonetta says the feds may reduce the sub-

sidy or eliminate it altogether. Another reason Simonetta wants A.A.T.A. to hold onto the surplus is to beef up local service by adding a line on Dexter Road, by increasing hours past 10 p.m., and by decreasing the wait between buses from fifteen to ten minutes on the busiest lines.

It remains to be seen whether this council or a future one will in one way or another dip into A.A.T.A.'s largess. But there is a growing feeling that this large, generously supported

Fiscal Year	Surplus	Passengers
1979	\$193,000	2,400,000
1980	\$1,430,000	2,127,000
1981	\$755,000	2,566,000
1982	\$1,704,000	2,840,000
1983	\$1,252,000	3,036,000

system ought to be more directly answerable politically to the will of the people. It's a fifty-fifty bet that eventually a council member will be named to the A.A.T.A. board so that council is not as ignorant as it now is of what is going on with the bus system.

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Developers reneg on a deal with the city

Questions raised about Tally Hall agreement.

Back in 1979, Southfield-based Cranbrook Venture successfully persuaded the city to rezone a seventy-three-acre site northwest of Briarwood to permit commercial, single-family, and multi-family use. When the subdivision agreement allowing high-density development was worked out, the developers agreed to pay for the expansion of the nearby section of Eisenhower Parkway from Main to Ann Arbor-Saline Road into a four-lane divided roadway.

So far the proposed Cranbrook Village subdivision has failed to materialize, and only the Cranbrook Tower senior citizen complex has been built. Now the developers (partners Byron Trerice, Joe Slavik, David Robinson, and Mel Rosenhaus) are trying to back out of their agreement.

The city intended to expand this part of Eisenhower as part of the massive \$7 million South State Street/Eisenhower reconstruction project started this spring. The city notified the Cranbrook developers of its intention to assess them \$833,000 (about three-fourths of the \$1.1 million total cost for expanding that part of Eisenhower). The developers formally protested that they were being asked to defray more than their share of the costs. They also cited Michigan case law in saying that the 1979 subdivision agreement requiring them to pay for the improvements of Eisenhower is "illegal and unenforceable." The city, they claim, has no authority to require developers to construct off-site improvements as a condition of subdivision plan approval.

The city then deleted this portion of Eisenhower from the State Street/Eisenhower project, so as not to run the risk of getting tied up in a legal battle that might jeopardize the \$3.4 million in federal funds it is receiving for reconstruction of State Street.

"It was a mistake on our part to have agreed to this," says Byron Trerice, the owner of the land on which the proposed Cranbrook subdivision is located. "We had no idea how damaging this would be financially because we didn't know what the costs were going to be. Mistakes like this happen with agreements that are drawn up in the final hours of a negotiating process. We just want to make it right, so that we're treated fairly and equally with everyone else, and we expect the city to be willing to make it right, too."

There is some sympathy in City Hall for the Cranbrook developers' position that the owners of the undeveloped property on the south side of Eisenhower ought to share some of the cost of the proposed road improvements, too. City officials are very skeptical that the developers did not understand the financial implications of their agreement. However, the city does recognize that since most of the proposed Cranbrook Village remains undeveloped, the road improvements' cost is likely to be a greater burden than the developers originally anticipated. The question of what concessions a city may lawfully extract from a developer is such an ambiguous legal morass, the city concedes, that the city can't assume that this agreement would be

upheld in court. For all these reasons, the city seems to be willing to renegotiate its agreement with the Cranbrook developers to more fairly reflect how much these road improvements benefit them.

However, the city remains adamant that any settlement must reflect the developers' advantage gained in rezoning this property to permit high-density use. The city has already suggested that if the developers insist upon being treated as one property owner among many, with no special stake in Eisenhower's expansion, then the city may decide to rezone the Cranbrook Village property back to agricultural zoning. "The whole premise for granting them the zoning they wanted was that the roads needed to handle such high-density use would be immediately provided," says city attorney Bruce Laidlaw.

City officials seem unperturbed by the prospect of having to renegotiate this five-year-old agreement. But they are deeply disturbed by the developers' unwillingness to acknowledge that, however ill-advised or unenforceable the agreement might prove, the very fact that the city did enter into a good faith agreement with them ought to count for something. What has city officials even more irritated and worried is that Slavik, Robinson, and Rosenhaus are the out-of-town partners in Royce/Dahlmann Venture, the development company with which the city is building Tally Hall. (Tally Hall is the combination public parking structure and privately owned ethnic food court to be built this spring and summer on East Liberty next to the Michigan Theater.)

When Cranbrook Venture first balked at paying for the improvements to Eisenhower, city council had just concluded a long, occasionally bitter battle with the Tally Hall developers to reshape the project's financing into a form acceptable to the city. When one Republican councilman discovered that some of the same people were now trying to back out of an earlier agreement, he threw up his hands in disgust and hotly suggested that the city abandon the Tally Hall project altogether.

Most City Hall officials and council members are confident that the final Tally Hall development agreement offers the city iron-clad financial control of the project, but there is a widespread anxiety in City Hall about the viability of this joint public and private venture. "Obviously we can't afford to assume that because we have an agreement on paper, we therefore have an agreement in fact," says one City Hall official. "We'll just have to keep a close watch on our partners."

Business

Bad times for Bechtel

If the Midland plant is stopped, 800 Ann Arbor jobs will be lost.

A decision by Consumers Power Company to abandon its Midland nuclear plant would have a devastating impact on Bechtel's Ann Arbor Power Division. Bechtel, the city's largest private employer, has eighteen hundred white-collar employees working on the Midland project. Eight hun-

dred of them are based in the division's headquarters tower at State and Eisenhower.

Bechtel's Ann Arbor Power Division, which builds plants in a nine-state region, has already been hurt by two nuclear plant abandonments in Indiana and Ohio. According to spokesman Mario Cotruvo, the division had eighty to one hundred people (by its standards, a relatively small group) working at the Marble Hill plant in Indiana. Marble Hill's chief investor announced it could no longer afford to continue the project in January. The same month, the utilities that own the Zimmer nuclear plant near Cincinnati announced that they would attempt to convert it into a coal-fired plant to avoid writing off their \$1.6 billion investment. Zimmer was an especially painful loss, because Bechtel had been brought in to complete the project just a year earlier after the U.S. Nuclear Regulatory Commission rejected a completion plan involving another company. Bechtel already had 540 people working at the plant and had expected employment to eventually rise to a thousand.

In Ann Arbor, the headquarters staff has already been cut about ten percent. Employment should stay constant through the rest of the year, says Cotruvo, barring a Midland cancellation. "We recognize the gravity of the Midland situation," he says. Since state approval of rate increases is essential if Consumers is to raise the money to complete the plant, Bechtel is running newspaper ads and urging its employees to write letters to state officials in support of the project.

If Midland is abandoned, the eight hundred Ann Arbor employees assigned to the project will face layoffs or transfers to Bechtel divisions elsewhere. The impact on the local real estate market alone could be dramatic. "There will be a severe repercussion throughout the entire market," says Realtor Ed Surovell—especially since Bechtel's engineers tend to congregate in large numbers in newer subdivisions like Georgetown. Dave Gillies, business manager of the Charles Reinhart Company, agrees that a smaller Bechtel staff cut in 1974-75 affected home prices in such neighborhoods. But Gillies believes the impact of Midland-related cuts would be tempered somewhat by the strength of the present housing market. 1984 promises to be a record year for county Realtors, Gillies says, in both dollar volume and total units sold.

According to a study published by Congress's Office of Technology Assessment in February, more than a hundred planned nuclear plants have been canceled by American utilities since 1973, and no new ones have been ordered since 1978. Many of the cancellations are the result of utilities' difficulties in predicting future electrical demand. (The amount of electricity consumed has a lot to do with the level of economic activity, which itself is notoriously hard to predict.) In the Sixties utilities had to scramble desperately to meet surging demand, then had to slash construction plans in the Seventies when the growth rate fell by almost two thirds.

While coal-fired plants were also canceled, nuclear plants were the main victims. Prompted by increasing public concern about nuclear safety, new governmental standards have delayed construction and greatly increased both the labor and material costs of nuclear plants. Stretched-out interest payments, frequently coupled with poor management of the increasingly complex projects, multiplied expenses further. Since it was first announced in 1967, Midland's estimated cost has risen more than tenfold, to \$4.5 billion. According to the Office of Technology Assessment, cost per kilowatt varies by a factor of four among plants currently under construction. Midland's cost, estimated at about \$2,700 per kilowatt, was slightly over the median.

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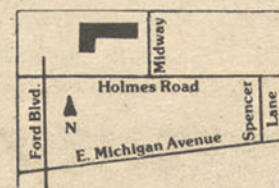
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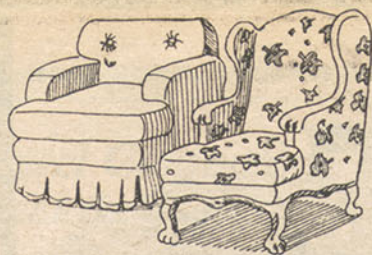
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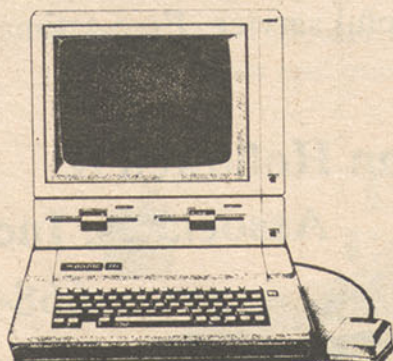


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A downtown office glut?

*High-tech firms prefer
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Downtown office developers are feeling considerably more cautious than their counterparts in the booming Briarwood area. Several major downtown office projects are under way or planned, including the Arbor Atrium conversion at First and Huron, a possible addition at the ten-story First National Building at Main and Washington, the conversion of the Downtown Club on Fourth Avenue, and the Shipman-Corey-Belcher partnership's proposed seven-story building at Fifth and Liberty where the Sun Bakery is today. But even those developers proposing the new projects take pains to differentiate between their own buildings and others that have been slow to fill. They usually contend that theirs will have a superior location or image. Other developers worry openly that if the new projects go through, the supply of expensive downtown space will far exceed demand.

Several developers express dismay, for example, at the planned sale of the U-M's Benz Building. The four-story building, on First Street south of the Rubaiyat and next door to the Arbor Atrium project, is one of a number of old industrial buildings around town that the U-M acquired on very favorable terms during its rapid expansion in the 1960s. They have become redundant as the university contracts back into its main campuses. The First Street building originally housed David Allmendinger's Ann Arbor Organ Company, a maker of reed organs that was Ann Arbor's

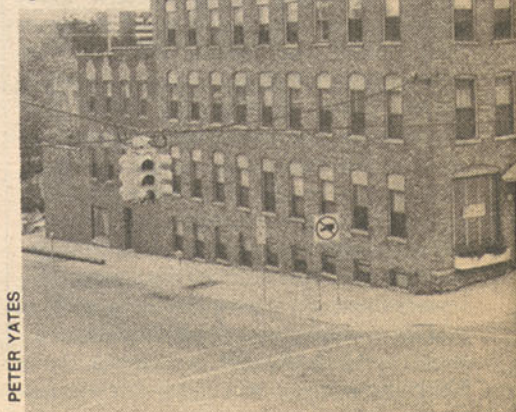
biggest private industry in 1907. The company lapsed into receivership soon afterwards as chains like Sears undercut its prices. It closed for good during World War I.

Despite the former factory's size and prominence, declares one downtown-watcher, "I think anyone who buys it has got to have their head on backward. Downtown locations are not moving nearly as smoothly as everyone expected," he contends, and no one experienced with the present downtown market would want the building for office use except at a rock-bottom price. He and other developers are already accepting rents that don't cover their true costs on major rehabilitation projects (which run very close to the expense of new construction). Adding to the uncertainty is the threatened sale of Good-year's this month. A different developer could well decide to finish the building's upper floors as offices rather than retail space.

"Downtown still has the courts and the financial district, and as long as it has those, it will have offices—but that's not going to bring the high-tech companies downtown," adds another developer, John Swisher III, whose family firm leases commercial and office space. High-tech companies are a key element in the rapid office expansion around Briarwood, but they generally want more room to expand—and more parking—than downtown provides. Swisher says he even hears from existing downtown businesses that, after years of waiting for progress on chronic parking shortages, they are losing patience and considering moving out to the new office complexes on the periphery.

He suspects his repeated carping on that

The old Allmendinger organ factory, now surplus U-M property. The U-M is now taking bids on it. If redeveloped as commercial office space, it could contribute to an oversupply of downtown space.



PETER YATES

point makes him sound anti-growth, Swisher says, and he wants to stress that "it's not over and done with. There's a concerted effort to supply parking [in which Swisher himself is a key figure], and if it's done in the right places and the right times, things can still be turned around." But so far, he says, "I don't see any big movement by all those people in peripheral offices to come downtown."

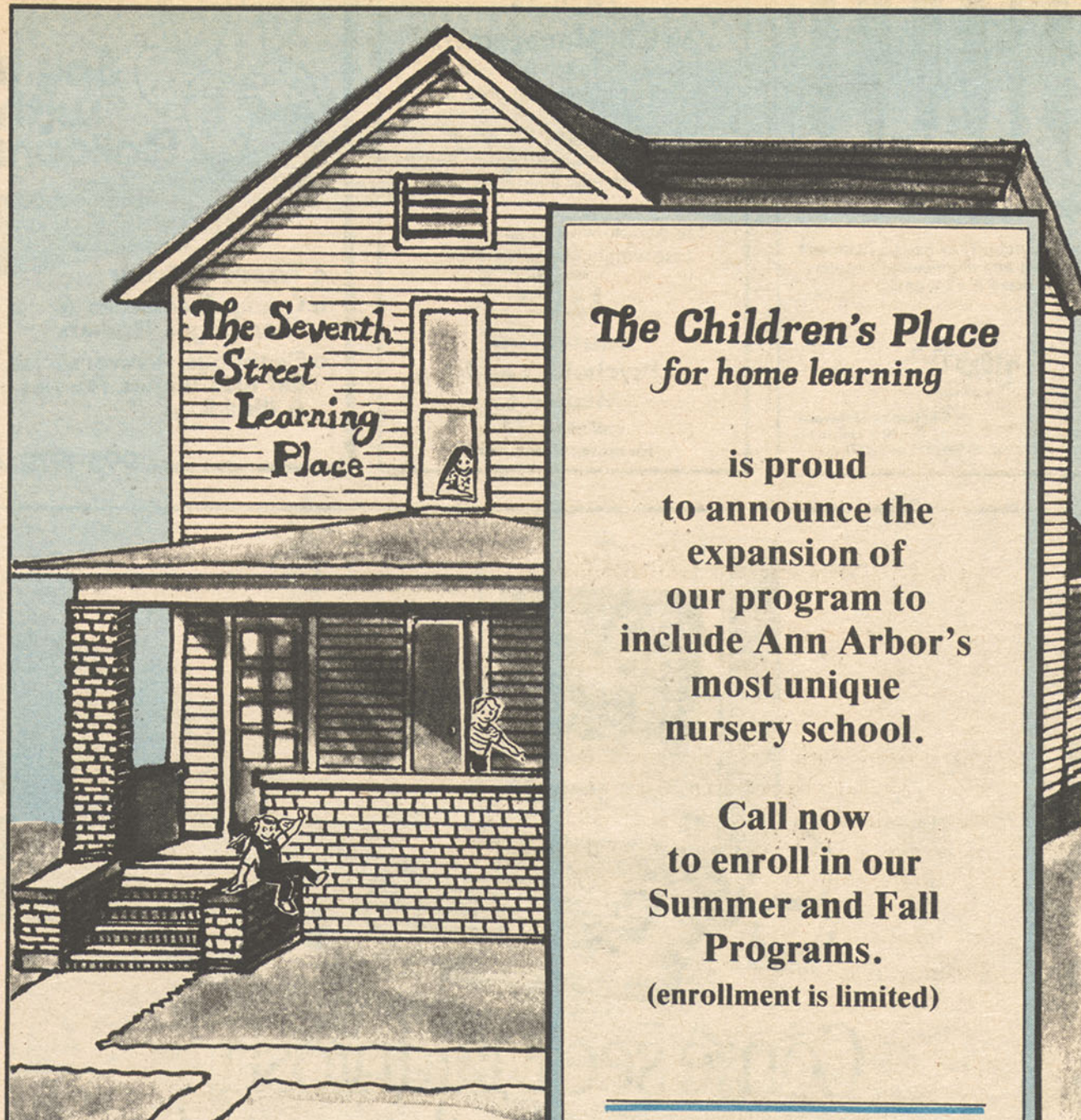
Attracting tourists to Ann Arbor

Sometimes it takes a mystery tour to do the trick.

Even Ann Arbor's own promoters acknowledge that as a tourist destination, the city isn't in the same league with nationally known Michigan attractions like Mackinac Island, Greenfield Village, or even the Holland Tulip Festival. "If you were a garden club in Charlotte, North Carolina, you probably wouldn't be busting your chops to get up to Ann Arbor, Michigan," admits Susan Stoney, the cheerful, candid assistant director of the Ann Arbor Conference and Visitors Bureau.

Since the bureau's executive director, Rich Gartrell, targeted bus tours for development on his arrival from Nebraska three years ago, the bureau has learned to sell Ann Arbor more humbly: as an attractive stopover on the way to better-known destinations, or as a hub from which to launch forays around the state. (May was an unusually busy month for out-of-state tour buses, for instance, because tour operators were stopping over on their way to the Tulip Festival.) Another device for promoting little-known destinations is the "mystery tour," where participants don't know their destination until they arrive. Some mystery-tour participants in the past have found themselves in Ann Arbor (Kerrytown is a favorite stop), and this summer more mystery tours (as well as regular ones) may be arranged in conjunction with Ann Arbor Summer Festival events. "That probably sounds kind of harsh," admits Stoney. "I know Ann Arborites think, 'Mystery tour! You don't have to keep Ann Arbor a mystery to get people here!' But to promote the Summer Festival on short notice, that's an avenue we're taking."

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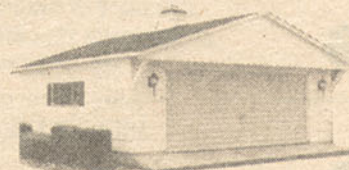
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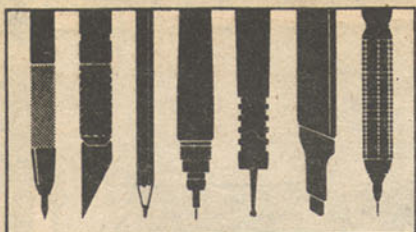
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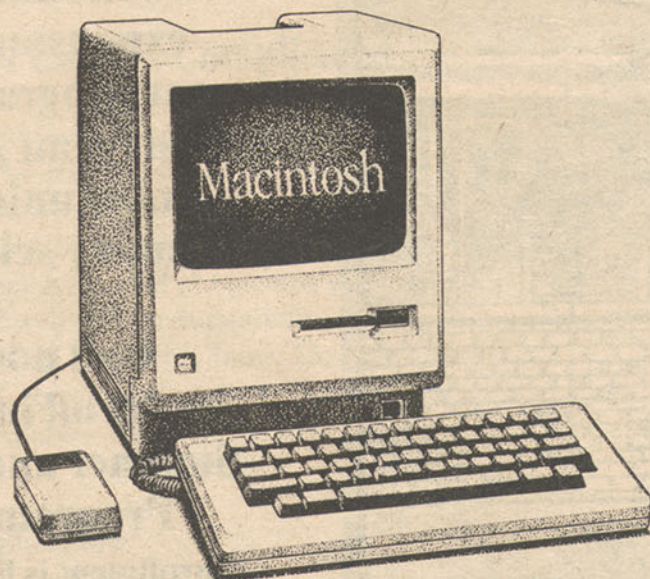


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the bureau. Last year, its bus tour and conference bookings rose twenty-four percent over 1982. Every tour operator within a five-hundred-mile radius (a total of six hundred operators) receives regular promotional mailings, including a card containing a plastic penholder shaped like a stop sign ("STOP... and consider Ann Arbor, Michigan"). Last month, they also received a fourteen-piece packet on the Summer Festival, complete with suggestions for side jaunts, such as one to Chelsea's Jiffy Mix factory.

Conferences, another major target, increased from thirty-nine to fifty-one last year. Civic groups and U-M faculty members help identify organizations that might plan meetings or conventions in Ann Arbor. Those that show interest when contacted receive a hundred-page "executive planner" that details area hotel rooms and meeting areas, along with everything from average monthly temperatures to a glossary defining terms like "hospitality suite," "lavalier mike," and "cash bar" for novice planners.

The U-M is a major source of conferences, including the annual Institute for Continuing Legal Education conference that brought twelve hundred people to town last month, and the upcoming two-thousand-person Percussive Arts Society meeting, one of several big events brought here with the help of U-M music professor George Cavender.

Bureau conference planners Kathy Jones and Elke Ferris pursue additional leads at meeting-planner conventions and by blind mailings and calls to business, fraternal, and hobby groups whose size suggests they might fit into Ann Arbor. (While the area has 2,300 hotel rooms, no local banquet facility can handle more than five hundred people at a time, and that rules out many groups.) Some blind contacts don't work out. Jones decided not to follow up on a group that required a hotel that could be sealed off from the general public and where the staff would not be concerned about "excessive nudity." But even the most insignificant-sounding groups can have a surprising impact when their members converge for a meeting. Over the Fourth of July weekend, for example, the Sheraton Inn will host one hundred "Peanut Pals," whose common interest is collecting Planter's Peanuts wrappers and other memorabilia. Last year alone, the bureau estimates that similar meetings that it helped arrange resulted in direct expenditures of \$3.8 million in the area.

U-M Notes

Faculty have-nots

Is a bitter departmental atmosphere developing?

U-M economist John Cross reported to the Regents this spring on the state of U-M faculty salaries. Cross's report made several major points:

- Adjusting for inflation, the average U-M full professor's salary fell by 17.3% between 1972-73 and 1982-83.
- Full professors in most state universities across the country have suffered similar declines.
- At the same time, the major private schools with which the U-M competes for

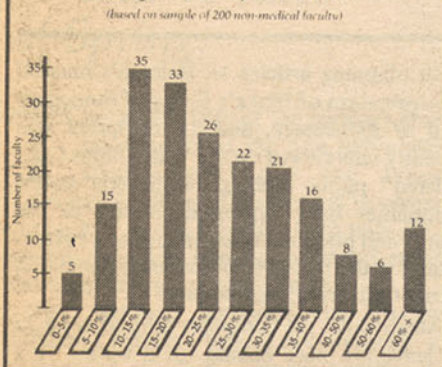
faculty have been widening the salary gap with state universities.

• U-M full professor salaries between 1973 and 1983

- fell 21% compared to Harvard
- fell 15% compared to Princeton
- fell 11% compared to Stanford
- rose 1% compared to Chicago
- rose 7.5% compared to Northwestern.

Cross is concerned that the U-M (and other state schools) are becoming less and less competitive with the major private universities. He also worries that the U-M is creating a lot of disgruntled faculty because of the need to match high offers from other schools to its top

Three-year U-M faculty salary increases, 1981-1983
(based on sample of 200 non-medical faculty)



faculty despite its limited budget. He said, "The U-M has been put in an essentially defensive salary position. It's using up its salary budget to put out fires—to meet outside offers to prominent faculty. So it is introducing disparities between faculty salaries that didn't use to be there.

"The problem is that the have-nots get angry. The repercussion of that is that you have a hell of a time hiring junior faculty with a lot of miffed faculty floating around. When junior faculty come, they ask what it's like here. And when a lot of the faculty are unhappy, there's an atmosphere that's unmitigable."

Neither Cross nor any of the U-M officials contacted knew just how many faculty were receiving frustratingly paltry raises in recent years. To find out for ourselves, we got the 1980 and 1983 lists of U-M salaries and sampled how big a raise two hundred nonmedical faculty received over three years. (See table.) Inflation for that time span was about 26%.

Our findings suggest that the percentage of faculty with small increases (less than 5% a year) is considerable. Some 27% of the faculty fit this category, no doubt a much higher percentage than back in the days when a more egalitarian faculty salary schedule prevailed.

Engineering school keeps on hiring

Three promising women join the faculty.

At a time when most academic departments are tenured in with faculty in their forties and fifties, the College of Engineering has so many faculty members retiring it presently can't hire enough quality faculty to replace them. Associate dean Charles Vest points out that the shortage is due to the great surge in hiring of engineers back in the late Fifties and very early Sixties, as the nation responded to fears of a Russian

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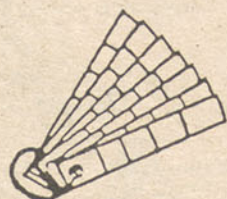
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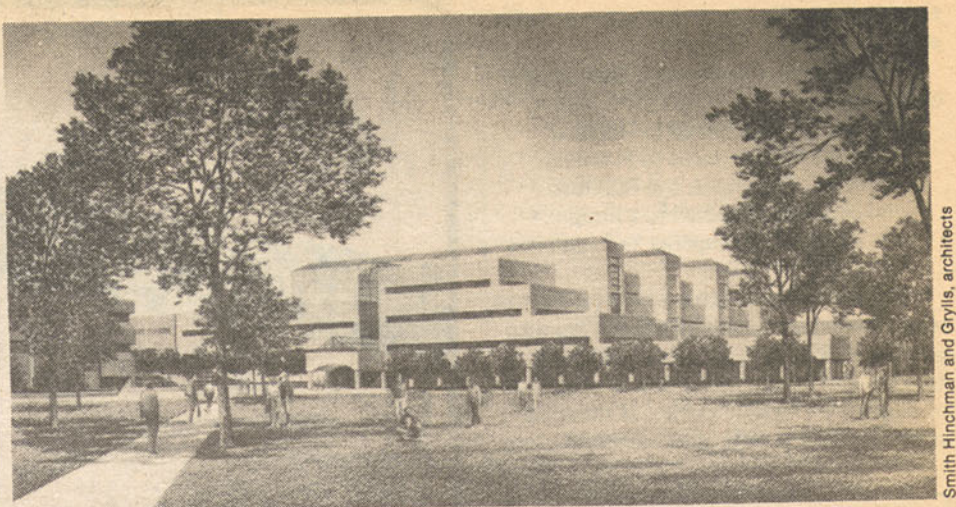
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A \$30-million recruitment carrot: the new North Campus home of electrical engineering and computer science.

scientific/engineering hegemony following Sputnik. After that burst of hiring, many engineering departments hired almost no one for ten or twelve years. Now the Sputnik-era engineers are retiring, and Vest's job is to coordinate finding replacements at a time when student interest in engineering is surging and the college aspires to become a national powerhouse of talent. That recruiting drive is greatly helped by the construction of a giant, state-of-the-art microelectronic research building on North Campus. The \$30-million, state-funded building, begun in May, is due to be completed in three years.

Vest says that it takes a salary offer of about \$35,000 to attract the cream of recent Ph.D. engineering graduates. Interestingly, next year the college's 290-member faculty will have its female faculty increased by fifty percent. Three of the ten new assistant professors arriving for the fall are women, boosting the college's total of female faculty to nine. This isn't the result of a search for women engineers, Vest says. Each just happened to be among the very best in her field. Doreen Weinberger will be arriving from the Optical Sciences Center of the University of Arizona. She is working to perfect optical circuits (which are much faster than electronic circuits) that work at room temperatures. If she is successful, it will be a breakthrough of extraordinary importance. Linda Abriola has just graduated from Princeton in civil engineering. She studies groundwater contamination, using computers to simulate how groundwater and pollutants are dispersed. Linda Katehi from U.C.L.A. will work on the computer modeling of electromagnetic radiation.

both planning articles on Bolcom's musical interpretation of Blake's *Songs of Innocence* and *of Experience*, and the composer was recently interviewed on the "All Things Considered" public radio show. Several record companies have expressed interest in the work, and plans are being made for a performance at the famed Cabrillo Festival in Santa Cruz, California, next summer.

Meanwhile, the composer himself is ready to leave his piece behind for a while. "It's rather like being a parent," philosophizes Bolcom, the extroverted U-M professor of music composition. "You have to wave it good-bye and hope that it checks back in with you now and again."

Bolcom's parental feelings aren't surprising. He composed the work over twenty-five years. The American debut of "Songs of Innocence and of Experience" in Ann Arbor in April involved over 250 musicians and singers, including an orchestra, chorus, small choir, children's choir, nine soloists, and several rock instrumentalists. Bolcom and conductor Gustav Meier started work on the concert last September, and Bolcom says that he had little time for anything else from January (when it premiered in Stuttgart) to April.

He was ecstatic with the end result, however. The audience that nearly filled Hill Auditorium listened with hushed attention for the full three hours of the performance, which merged many musical styles, from rock numbers and atonal pieces to lullabies. "The Tiger" was presented as a multi-layered chant, accentuating the ominous, driving rhythm of the poem. In "The Lamb," the high, almost atonal melody and hushed accompaniment gave the piece a haunting, other-worldly quality. The grand finale was "A Divine Image," a bouncy but disquieting reggae piece. At the end, the entire audience rose to give Bolcom and the performers a long and spirited standing ovation.

Bolcom is well known for his piano playing on the eleven albums he has recorded with his wife, singer Joan Morris. Their albums offer a variety of popular American music of bygone eras, from pieces by well-known songwriters like George Gershwin and Jerome Kern to more obscure figures like Civil War-era composer Henry Clay Work. The pair is daring enough to deal with sentimental material ranging from the turn-of-the-century "Bird in a Gilded Cage" to 1956's "Black Denim Trousers and Motorcycle Boots," and play it absolutely straight, without hamming it up. (The couple has also recorded an album of the music of a famous friend, the late ragtime pianist Eubie Blake, who came to Ann Arbor to play a ragtime version of Mendelssohn's "Wedding March" at their wedding in 1975.) Bolcom and Morris's most popular album is "After the Ball," featuring turn-of-the-century pieces sung in Morris's precise mezzo-soprano, backed by Bolcom's straightforward

Arts & Entertainment

Increasing media attention for Bolcom's William Blake extravaganza

... and much-needed rest for the composer.

Two months after its enthusiastically received American premiere in Ann Arbor, William Bolcom's musical setting of William Blake's poems is beginning to gain national and international attention. The *Times* of London and *Musical America* are

ward piano playing.

Since the April performance, the couple has taken a much-needed break with a musical tour of the eastern U.S. and Europe. Bolcom has also been writing a suite for saxophone and piano for saxophonist Laura Hunter, a former Ann Arborite now teaching at Rice University. "I'm just beginning to feel I can start writing again," he says.

No medieval festival this summer

...and no Rites of Spring.

Two institutions of the summer entertainment scene, the Ann Arbor Medieval Festival and the Troupe Ta'Amullat's Rites of Spring, will be severely cut back or absent this year. Both have fallen prey to dwindling numbers of organizers and changing external circumstances.

For fourteen summers the traveling Medieval Festival was a two-weekend extravaganza of drama, music, crafts, and dance held in succession at several area parks, The Ark coffeehouse lawn, Nichols Arboretum, and the North Campus. Now, according to longtime festival director David Bernstein, the festival has lost the core of volunteers that kept it going for so many years. (Some, like former music director Matt Steele, have moved from the area; others just lost interest.) Bernstein also cites non-personnel changes: the festival's regular North Campus site has been partially torn up with construction at the nearby School of Music building, and the Arboretum is less accessible for transporting equipment now that its main service road is blocked by construction of the new U-M hospital.

"There's some interest in doing a reduced version of the festival, maybe a play or two some afternoon in the park, but that's all," says Bernstein.

Troupe Ta'Amullat has suffered similar attrition of volunteers, which manager Cynthia Adams attributes to the collapse of their umbrella organization, Artworlds, last year. The Middle Eastern and North African dance group depended on its Artworlds rehearsal and teaching space to recruit new members, who provided essential manpower for the Rites of Spring, the dance show staged each June for ten years.

"I feel very sad that we can't do it this year, but we don't want to look like a bunch of housewives who put on bedroom curtains and jump up and down," Adams says.

To some extent, both events have also fallen victim to their own success. Some of the Medieval Festival's actors and directors had been trying for years to get a full-time, year-round venue for drama in Ann Arbor, while some of Troupe Ta'Amullat's dancers also longed for a more regular outlet for their dancing. Now, several of the Medieval Festival regulars (including Bernstein) are associated with the Performance Network, while members of the Troupe Ta'Amullat dance at the Kolbeh Persian Restaurant every Friday and Saturday night. These added commitments cut into the time available for other projects.

Bernstein says he also sees a change in Ann Arbor's summer entertainment climate as a factor. "There's a lot more going on in the summer now in terms of music and theater," he says. "People are just getting spread too thin."

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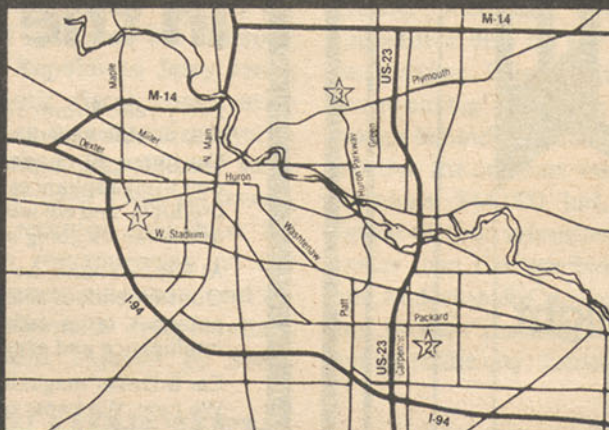
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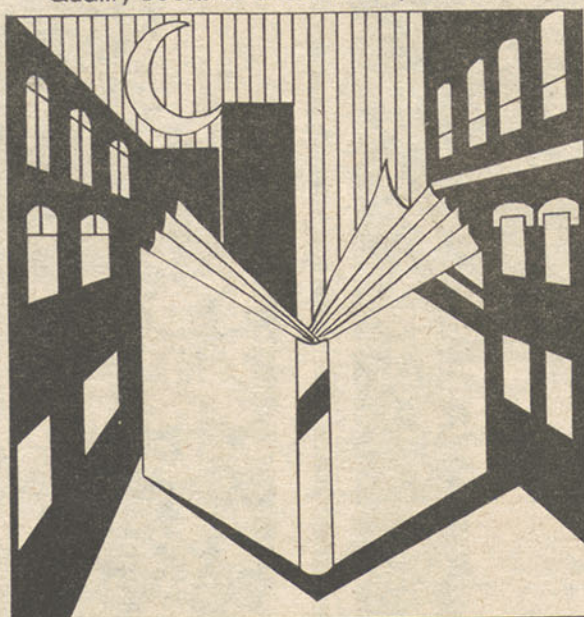
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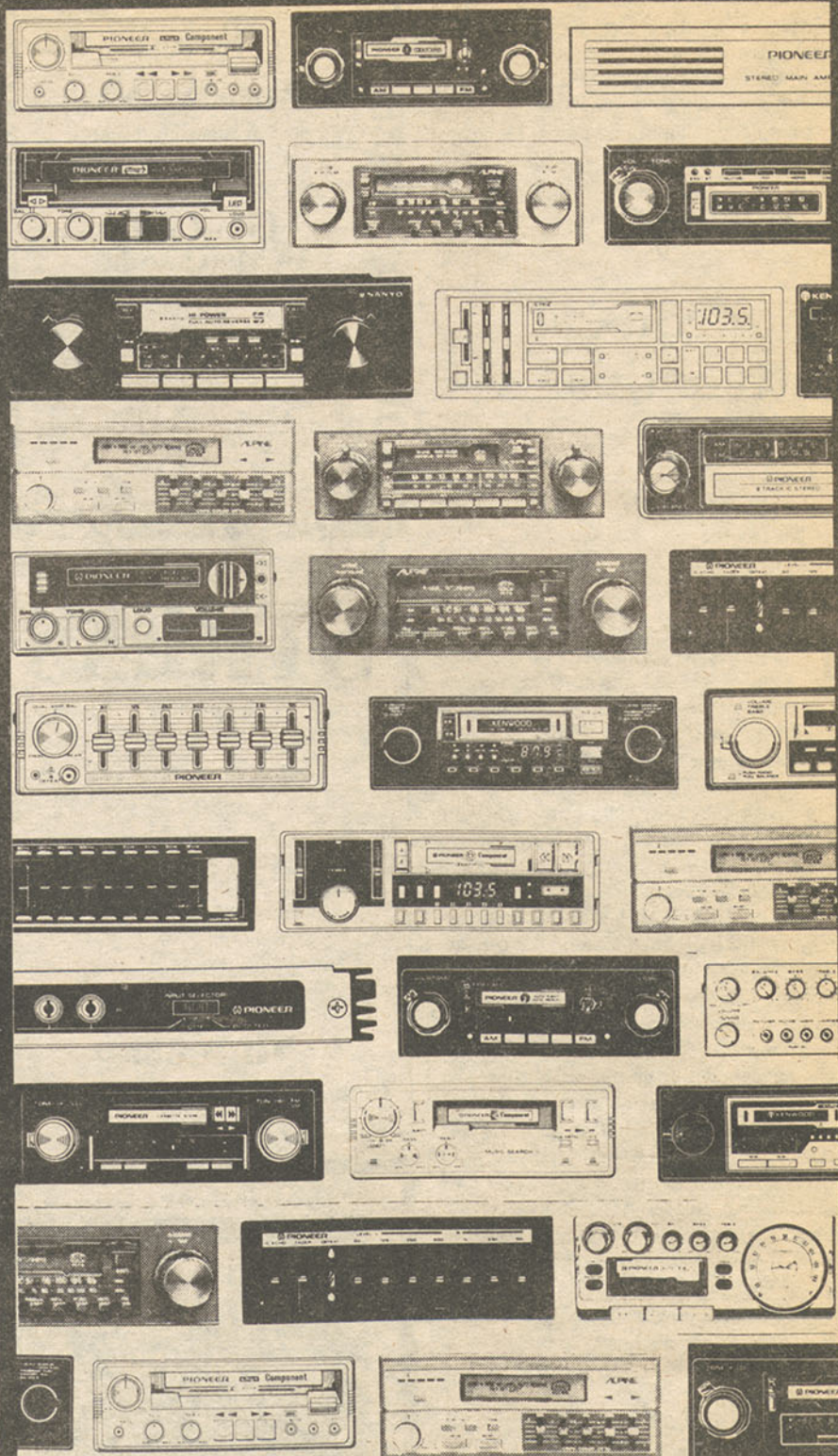
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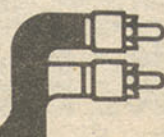


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The Palace REVOLT

Council Republicans and city bureaucrats are finally standing up to Mayor Belcher, and the city could save hundreds of thousands of dollars as a result.

Mayor Belcher recently told the Republican council caucus that his private business ventures would no longer require him to take frequent out-of-town trips or otherwise preoccupy him as they have for most of the past year. But the mayor's promise to come "back on board," as he put it, may be too little, too late to restore his authority, which was once virtually unchallenged within his own caucus.

Although the mayor's thinking is in step with his Republican council colleagues on all but a few issues, the Republican council members are no longer suppressing occasional differences in the name of party unity. They are led by the good natured but scrappy Fourth Ward Republican Jerry Jernigan, a dogmatic fiscal conservative who works as an investment analyst at the U-M. Council Republicans seem ready to buck Belcher's lead on several fronts. Most recently, they have insisted upon a reexamination of the AATA's budgetary autonomy and attempted to eliminate long-standing favored relations enjoyed by some

local firms in contracting to provide services to the city.

The very evening he announced that he was back on board, Belcher suffered a significant political defeat when he failed to persuade his caucus to award the 1984 city audit contract to Icerman, Johnson, and Hoffman, the local CPA firm that had done the city audit for more than thirty years. Belcher was forced to yield to Jernigan's stubborn insistence that the contract be given to Deloitte, Haskins, and Sells, whose \$21,000 bid for the contract was \$3,950 lower than Icerman's.

The seeds of Belcher's defeat on this issue were sown last year when Jernigan, with the backing of Don Ayers, the assistant city administrator for finance, persuaded council to seek competitive bids on the city audit for the first time. Belcher vainly fought the money-saving idea but still wielded enough behind-the-scenes power to see to it that the contract went to Icerman. Icerman's \$44,000 bid, the second-highest of four submitted, was \$15,000 greater than the low bid made by Arthur Anderson & Co. Even so, the bidding process resulted in a significant savings to the city. Icerman dropped its

price \$16,000 from the \$60,000 it had charged the year before.

The cost-saving measure got a further boost earlier this year when Jernigan and Third Ward Democrat Jeff Epton cosponsored a resolution authorizing bids on the city audit. A provision of the resolution required the city to award the audit to the low bidder—clearly a device to circumvent Belcher. Belcher voted for this resolution, but he was apparently not paying much attention to what he was voting on. He later chastised his caucus for tying his hands by requiring the city to accept the low bid for a professional service, as if this action had been taken in his absence. "You were there, Lou," Jernigan replied in astonishment to the mayor's scolding. "We kept waiting for you to object, but you never said anything."

Belcher still made a last-ditch effort to get his way on the matter. A few days before the contract vote, he called finance chief Ayers and ordered him to prepare a substitute resolution awarding the contract to Icerman. When put before council, the resolution would appear as if it had come from Ayers, not Belcher.

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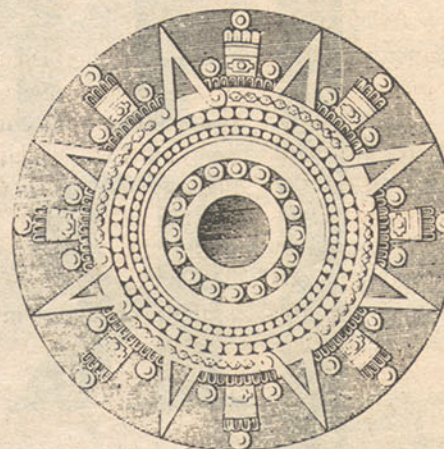
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When Ayers asked the mayor what reason he was to give for making this change, Belcher told him to say that the need to break in a new auditing team would cost more in city staff time than the \$4,000 the city would save by awarding the contract to the low bidder. Ayers himself gave no credence to this rationalization. Turnover in CPA firms is very high, and even with Icerman the city frequently found itself virtually having to train recent business school graduates how to do a municipal audit. Ayers was reluctantly prepared to follow the mayor's peremptory command.

But Belcher couldn't get his own caucus to go along with him on the move to keep Icerman. In answer to Belcher's arguments that the change in auditing firms would cost the city more than it would save by taking the low bid, Jernigan stubbornly cited Ayers's expert view that this was not true. When Belcher argued that an out-of-town firm with a local office like Deloitte would not give the city the same service as a truly local firm like Icerman, Jernigan refused to budge. "You can't tell me that one of the Big Eight auditing firms is not qualified to do this damn little city audit," Jernigan insisted.

When Belcher finally argued that it was foolish to change auditing firms just to save a few dollars when there were no problems with the work the old firm was doing, Jernigan again took up the challenge. He reminded Belcher that Ayers had been disappointed with some aspects of recent Icerman audits, especially with what Ayers perceived as weaknesses in its recommendations for improvements in the city's financial management procedures. Jernigan claimed the U-M routinely changes auditing firms every few years in order to assure that the auditor does not become so cozy with the client that it becomes unwilling to offer a critical analysis. Indeed, a common view around City Hall is that Belcher was eager to maintain a relationship with a firm that was unlikely to rock the boat by severely criticizing his administration.

When Belcher saw that Jernigan was not to be dissuaded and that no other Republican was going to rally to the mayor's side, he uncharacteristically admitted defeat. "Well, if Ayers feels that strongly, and if you guys feel that strongly, then go ahead and give it to Deloitte," Belcher glumly conceded. If the council had not stood up to the mayor, the city would still likely be paying almost \$40,000 a year more for auditing services. This savings has been a substantial help for the city's increasingly tight budget.

Some City Hall observers feel that Belcher finally yielded without resorting to any last-hour arm twisting only because he is saving his strength for a similar battle with even bigger stakes that is looming on the horizon. For years some city department heads have been agitating for the ci-

ty to save tens of thousands of dollars a year by negotiating more strongly for better terms from the local banks in which the city keeps its money. For years Belcher's inflexible opposition to these efforts has been enough to nip them in the bud. The banking issue has surfaced again, and though its outcome is still to be determined, for the first time Belcher has been unable to keep it off the public agenda.

City Treasurer Deborah Kelly raised the matter at a late April council work session on the 1984-1985 city budget (from which Belcher, tellingly, was absent). She told the council that the city's "antiquated" banking practices were costing it more than \$100,000 a year. By keeping its money in five different local banks, she explained, the city greatly increases the total dollars it must keep for minimum balances in non-interest-bearing accounts. Also, Citizens Trust insists on keeping the \$60 million in tax revenues the city deposits every year for two days, without interest, before the city is allowed to get to it. Other banks have offered to let the city have use of the money after only one day in return for this business. This change alone, Kelly explained, would net the city an extra \$25,000 annually.

Kelly has been trying to get these issues addressed ever since she became city treasurer in November, 1981. When she first suggested that the city consolidate its bank accounts, former city administrator Terry Sprenkel told her he would kill the matter should any local bank presidents object. They objected, says Kelly, and the matter was killed.

After repeated failures to get the issue forwarded to council through the city administration, Kelly finally decided to take the matter into her own hands and bring it up while she was being questioned by council about her department's 1984-1985 budget. "I wanted to put it in such a way that someone would have to embarrass himself to oppose it," she explained later. "If I hadn't taken that risk, I wouldn't feel I was doing my job. There may be political reasons for keeping good relations with the entire banking community by spreading our money around this way, but there is no economic justification for it."

Kelly is a high-strung, extremely shy, self-effacing person, still best known around City Hall for having once papered the windows of her office to preserve her privacy while working. She had to screw up real courage to put her job on the line by taking her case directly to council. She made her pitch with a rushing, nervous energy that alerted even those unfamiliar with the political background of this issue that some sort of momentous risk was being taken. An observer could almost hear the collectively held breath of council members and city bureaucrats as she made her case.

As soon as she finished, it was clear that her gamble had paid off. Jernigan and other council Republicans joined council Democrats and assistant administrator Ayers in fairly leaping to Kelly's support. Later, recently elected



Mayor Lou Belcher: though Ann Arbor ostensibly has a weak-mayor form of government, Belcher has run the show in recent years. But he seems to be losing his grip. His final term is over in less than a year, and he has become pre-occupied with business matters.

City Treasurer Deborah Kelly: though notoriously diffident, she challenged Belcher and proposed that the city save thousands of dollars by treating local banks as competitors, not a consortium.



Councilman Gerald Jernigan: more than any other Republican, the U-M investment analyst has been willing to buck Belcher and seek precedent-setting ways to save the city money.



Assistant City Administrator Don Ayers: he questioned the mayor's rationale for keeping more expensive auditing services but was ordered by Belcher to submit a council resolution permitting a higher bidder, Icerman, to retain the city contract.



PETER YATES

CANDESENCE

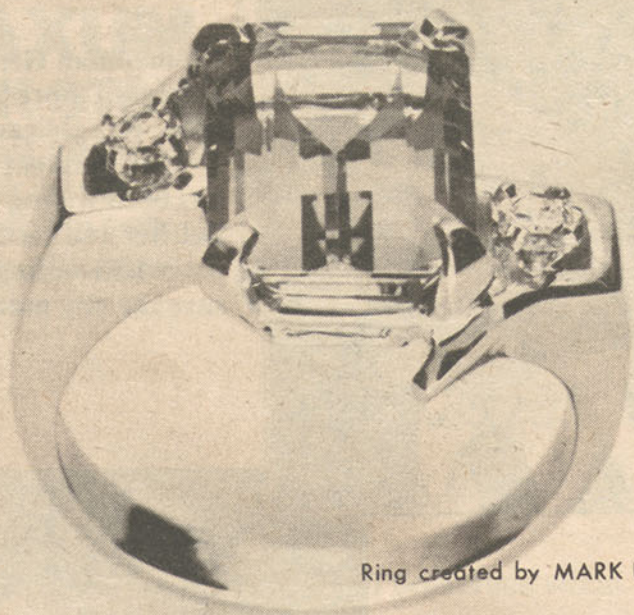
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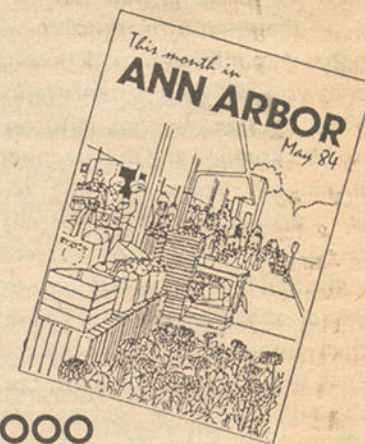
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Third Ward Republican Jeannette Middleton was incredulous, asking, "Why would Republicans ever be opposed to doing this?"

Within a day of Kelly's action, Jer-nigan quickly placed the issue on the agenda of the city investment committee, which he chairs. There he got local bank presidents to acquiesce to a review of the city's banking arrangements. By the time he was able to discuss the matter with Belcher, it was too late for the mayor to prevent the issue from at least gaining a full public hearing.

It remains to be seen whether Belcher will lose this battle to undo what most see as another of his too-cozy relationships with politically important local businessmen. Right now his prospects don't look very good. His chief defense of the city's current practice of spreading its banking business around is that this keeps the city's banking ties more diversified, giving it more options when it needs financial help. This argument carries little weight around City Hall. When asked whether Belcher's argument had any validity, one Republican councilman greeted the idea with laughter and replied, "Give me a break." Another veteran department head smiled and deliberately pronounced, "That's complete malarkey."

Many observers of City Hall politics ask two basic questions about Belcher's insistence on pursuing policies that cost the city significant sums of money. The first is: why doesn't Godfrey Collins use his considerable powers as city administrator to counterbalance Belcher's influence? In the debates over the city's banking and accounting services, Collins has stayed conspicuously in the background. Though by statute no more subservient to the mayor than to council, he is widely seen now as Belcher's right-hand man, taking no major initiative with which the mayor wouldn't agree. In a recent newspaper interview, Belcher even went so far as to call Collins "my wing man." One Republican council member recently commented, "Whenever I'm alone with Collins, I feel the ghost of Belcher in the room." Increasingly, council members are feeling that they do not always get the truly independent advice a city administrator is paid to give council.

The second question is, why does Belcher push so hard for policies which cost the city far more money than necessary? Belcher's explanations have already been given. The view of two experienced Republican council members—one former and one present—is that Belcher, perhaps without even being conscious of it, isn't able to separate his own interests from those of the city. As one Republican put it, by "distributing manna" to bankers and other powerful city figures, Belcher may want to facilitate his own private business career, a career which now includes investments in local real estate. No one can prove that this is what underlies Belcher's behavior, but the mayor is going to find this notion increasingly difficult to dispel. □

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Gene Power (left),
Gail Rector (right),
and Marcel Marceau.

STORY LAYOUT BY SHARON SOLOMON

Behind the first Ann Arbor ★ SUMMER ★ FESTIVAL ★

A pragmatic philanthropist, an adroit impresario,
and a big box-office draw.

BY JOHN HILTON

Ann Arbor is a veritable cultural cafeteria during the U-M school year. Several dozen independent theatrical and musical groups are joined by 350 concerts and recitals in the School of Music alone, along with student plays, the Professional Theater Program (PTP), and, most weeks, one or more international concerts sponsored by the University Musical Society. But major performing arts events are few and far between in the summer. U-M regent emeritus Gene Power has complained for years, a friend remembers, that Ann Arbor turns into a "cultural desert" every summer.

Sometime around 1977 another local culture booster, Jim Packard (then director of program development in the U-M College of Engineering) decided that someone should end that summer entertainment shortage by organizing a first-rate theatrical festival.

For a couple of reasons, Power was the logical person for Packard to turn to for support with the project. Power's feelings about Ann Arbor's summer cultural doldrums were well known. He also had a personal interest in seeing that Power Center was well utilized. In 1969 Power, his wife, Sadye, and their newspaper-publisher son, Phil, donated \$3 million to the U-M to build the theater, and

they would soon make another major gift toward a \$2 million expansion. Power liked Packard's project and took the first steps to incorporate the Ann Arbor Summer Festival as a non-profit agency late in 1978. From the first, Power saw the project as a joint venture between the city and the university. U-M regents and the Ann Arbor city council each agreed to appoint half of the new organization's directors.

Power is "a hardworking man and sort of a loner," says a friend. A one-time theater colleague adds, "If you don't agree with him, you may be unhappy, but he gets things done." Packard's original proposal imagined a festival built around a major theatrical repertory company that would operate independently of existing organizations. When that was ruled out as too expensive, Packard resigned as the festival's vice president, although he remained on the board of directors until last year. But Power and others persevered. (Other organizers included U-M law professor Hart Wright, festival president until his death last year; Wright's successor, U-M business operations director Jack

Weidenbach; Jacobson's vice president Alan Mandal; and Burnette Staebler.)

After years of discussion, feasibility studies, and recession, the Summer Festival finally emerged, three years later than planned, as an eclectic blend of theater, music, and dance arranged by the heavy hitters of the city's winter cultural establishment: the U-M's PTP, the U-M School of Music, and the University Musical Society. The premiere season will begin at the end of June with a \$100-

per-person benefit reception and performance by the Detroit Symphony Orchestra. By the time the Northwood Orchestra and the Festival Chorus close it out on July 24, the day before the art fairs, the festival will have run the gamut from breakdancing by the troupe Waves VI to a one-woman show by actress Claire Bloom to seminars and performances by mime Marcel Marceau.

In his biographical entry in *Who's Who*, Gene Power lists his profession as "Microphotographer." Power began experimenting with then-new micro-filming techniques as an employee of Edwards Brothers printing in 1935. With the encouragement of Edwards Brothers, the U-M business graduate from Traverse City left to found University Microfilms in 1938. University Microfilms built the world's second microfilm camera and worked on the development of microfilm readers. The company's first project was to prepare a film compilation of all books printed in England before 1640. Power dealt with early English publications extensively during World War Two, when he supervised the filming of six million pages of English manuscripts that were in danger of destruction from bombing. The pioneering company flourished. When Power merged the company with Xerox in 1962 for a block of Xerox stock, he became much more than your average nickel-and-dime millionaire. He stayed on as head of Xerox University Microfilms until 1970.

Since then, Power has occupied himself mainly as a philanthropist. Snowy-haired and soft-voiced at seventy-nine, he works from an enormous office overlooking the U-M's North Campus. Souvenirs of his various causes include a display case of Inuit sculpture, which he distributes through Eskimo Art, Inc., on East Liberty, and a framed certificate signed "Elizabeth R" that testifies to his status as an honorary Knight Commander of the Order of the British Empire. (In the late Sixties, a gift from Power enabled Cambridge University to reunite the separate

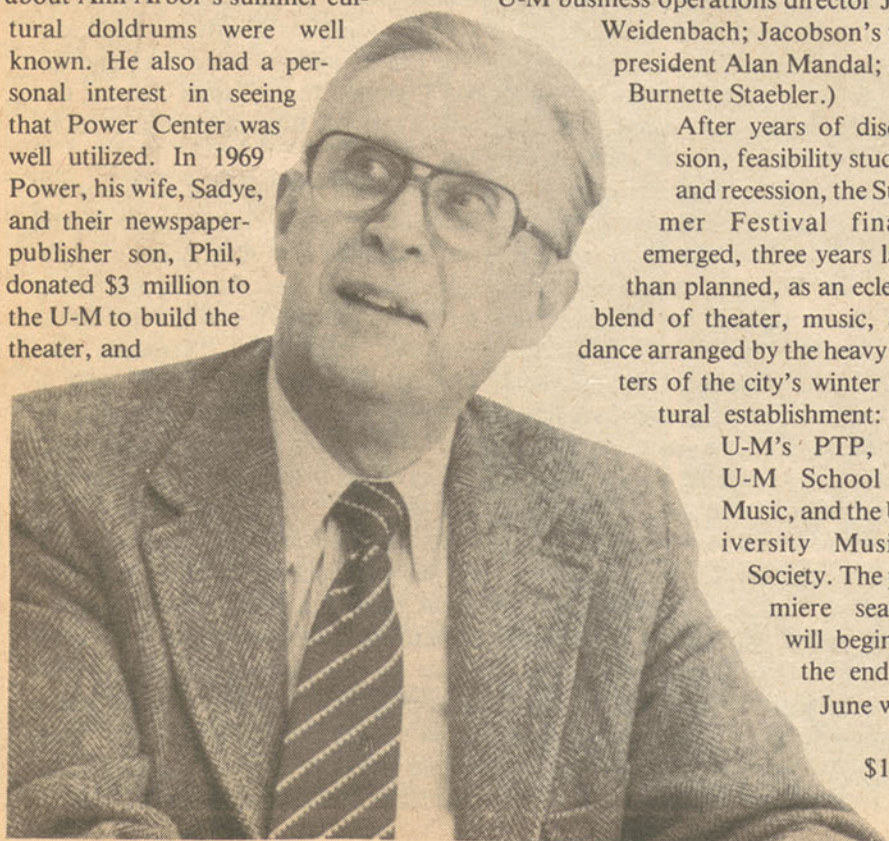
segments of English printer William Caxton's 1480 edition of Ovid's *Metamorphoses*, which had been separated for four centuries. More recently he helped organize fund raising to purchase the site of the Battle of Hastings.)


Power's involvement in Ann Arbor theater dates back to the postwar era. "My wife was partly responsible for it, of course," Power recalls. "She was on the old Arts Theater Club board. It was a repertory company that tried to get started here in the late Forties." The Arts Theater Club, the brainchild of Strowan Robinson and English professor Marvin Felheim, "had a theater in the round up on the third floor of a building on the second block of East Washington," Power recalls. "There was a little, narrow stairway going up to it. If they ever had a fire, I don't know what would have happened," he adds drily. "They didn't make a go of it, as might be expected."

"And there were these poor actors with no money and no way to get back to their cold-water flats in New York. So we got together and bought the chairs that they had, and what costumes they had. I put some money in, along with Hart Wright and Phyll Wright and Jack and Emma Dawson. [Wright and Dawson were both U-M law professors.] We got enough money for them to get back to New York. And then we had this stuff and we didn't know what to do with it."

"Ultimately we decided to try and set up a dramatic arts center, making use of the ballroom of the old Masonic Temple. We put together seats and lighting, hired actors and a director, and tried to establish a drama center that would put on the [classics and other high-quality] plays we thought should be done." Power resigned as president of the project in 1955 to run for the U-M Board of Regents. The Dramatic Arts Center folded within a few years when it lost its space. That persuaded him, Power remembers, that "no dramatic effort in town here could really succeed without university participation."

That conviction explains why Power urged U-M President Harlan Hatcher to





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form the Professional Theater Program in the late Fifties, and why he made a point of uniting both the U-M and the city council behind the Summer Festival plan. Ann Arbor boosters, particularly Mayor Lou Belcher, were glad to oblige. Culture aside, the annual Shakespeare festival in Stratford, Ontario, brings businesses there an estimated \$50 million a year in additional spending by festival visitors.

A major part of Stratford's audience comes from the Detroit area. Those Detroiters are prime candidates for an Ann Arbor festival as well. A marketing study completed in 1980 found that a local festival would attract its largest audience in late June and early July, when it might sell as many as 43,000 to 46,000 tickets. Not surprisingly, the strongest interest came from present subscribers to university theatrical and music series, followed by patrons of Detroit-area arts series, and then by U-M alumni generally. (These are some of the same people who support the concerts at Pine Knob and Meadowbrook, both well-attended summer-long programs featuring popular jazz, pop, and classical artists and orchestras in an informal outdoor atmosphere.)

At the time of the survey, organizers were still contemplating an extremely ambitious theater-based festival, centered on a four-week, thirty-two-show program by a major repertory company. But programs consisting mostly of theatrical productions (or, for that matter, symphony orchestras) are extremely expensive to produce because they involve so many people. The Stratford Festival is a critical and popular success, but even after thirty-three years it still requires a large governmental subsidy to pay its bills. A further reminder of the financial risks came when the Brooklyn (N.Y.) Academy of Music repertory theater, which had been the leading candidate for the planned Ann Arbor festival, folded after the marketing survey was taken.

In 1980, faced with the prospect of a large deficit and a worsening recession that promised to hurt both ticket sales and supplementary fund raising, Summer Festival organizers decided to shelve the project for a while. "We'd met and met and met," recalls festival board member Burnette Staebler. "It finally came down to the fact that it was just too expensive."

Staebler and her politician-husband, Neil, have been theater backers even longer than the Powers, starting with the spring drama season that followed the May Festival during the Thirties. That the Summer Festival survived its initial setback, she says, is largely to the credit of three people. The first was Gene Power, "who just would not let go. Everybody was telling him it won't work, but there were those of us still hanging around who hoped it would work, so we kept having meetings.

"The second was Marcel Marceau," Staebler adds. In the market survey of prospective festival-goers, Marceau had been one of the highest-ranked performers. According to Power, the festival's return to life began in 1982 when

Marceau was in town for a performance sponsored by the University Musical Society. Over dinner one day, Marceau, Power, and Musical Society President Gail Rector met to discuss Marceau's desire to organize a school of mime in the U.S.—and the possibility that such a school might serve as the centerpiece for a revived festival. "His interest in establishing a school here meant that here was a big name that we might do something around," Staebler explains. "And more and more we realized that to do anything we had to have some kind of big names."

The third crucial player was Gail Rector. The 105-year-old University Musical Society (UMS) has long been the largest influence on campus cultural life. The UMS actually founded what is now the U-M School of Music in 1881, transferring control to the university only in 1940. It also raised much of the money to build Burton Tower, where it is now headquartered. Rector, who has been UMS executive director since 1957 and president since 1968, can easily seem intimidating—wrongly so, according to former WUOM producer Evans Mirageas. "He may come across as a snob, but he isn't," says Mirageas. "He's a wonderful, warm fellow who's had a lot of responsibility for a long time."

Caught between rising costs and resistance to higher ticket prices, other organizations like the UMS around the country have been cutting back. Mirageas admires Rector's management even more, he says, after looking at other university arts programs around the country. As producer of "Music in America" for Chicago radio station WFMT, Mirageas covers musical events all over the U.S. "UMS has the most ambitious cultural program of any organization, period," Mirageas maintains. "People who live in Ann Arbor should kiss the ground in front of Hill Auditorium in gratitude for what they've got." Rector's catches over the years include pianist Vladimir Horowitz in some of his few American concerts; every major American symphony orchestra and many foreign ones, including the Vienna Philharmonic under Leonard Bernstein last year; sopranos Beverly Sills and Leontyne Price; violinists Isaac Stern and Itzhak Perlman; flutist James Galway; and cellists Mstislav Rostropovich and Yo-Yo Ma.

Artists like playing in Ann Arbor because of the wonderful acoustics of Hill and Rackham and Ann Arbor's knowledgeable audiences. Another big reason for Rector's success is said to be his care in handling celebrities. "Someone like Leonard Bernstein doesn't just walk in and say, 'I'm here, where do I hang my hat?'" explains a local music buff. "They expect to be treated like celebrities, and they are." UMS staff members or volunteers meet artists at the airport, put on fancy receptions for them, and even escort them shopping. When Horowitz came to town, a Rector staffer vacated her house for him and his entourage so the great pianist could practice on her grand piano. Such consideration may have helped persuade Marcel Marceau to locate his school in Ann Arbor. He has ap-

peared here twenty times since the early 1970s on UMS programs, and knows both the city and Gail Rector well. Once Marcel Marceau's commitment was in place, Rector proceeded to flesh out the Summer Festival.

Subsidiary activities are scattered around campus. Besides the two-week Marceau school (which has received inquiries from students as far away as Japan and Egypt), they include School of Music master classes with many of the festival performers sponsored by the Musical Society: pianists Philippe Entremont and Aldo Ciccolini, dancer Edward Villella, baritone Sherrill Milnes, and guitarist Michael Lorimer. There will also be lectures, including one by American Repertory Theater director Robert Brustein. A related exhibit, "Images of the Performing Arts," will run at the U-M Museum of Art, and there will be documentary films, including four full-length Toscanini concerts.

At the urging of Burnette Staebler and other city-appointed board members, the festival will also lend its blessing to tie-in activities planned by local performing arts groups. The Washtenaw Council for the Arts is compiling the list. Early plans include a series of benefit dance concerts for the council at the Performance Network Theatre on West Washington, organ recitals at the Unitarian Church, an Ann Arbor Summer Symphony concert at Hill Auditorium, a "Mid-Day Mid-Town" music series organized by the Ann Arbor Recreation Department in Liberty Plaza, a Haydn festival in Liberty Plaza organized by the Ann Arbor Chamber Orchestra Society, and Ann Arbor Civic Band concerts in West Park. (A complete list will be available in June from the festival organizers, the arts council, or the *Observer* calendar.)

The official Summer Festival events, however, are all tightly concentrated in Power, Rackham, and Mendelssohn. The informal center of the festival is meant to be the "Top of the Park," a whimsical name for the roof of the Fletcher Street parking structure adjoining Power Center. It will be made more inviting, Gail Rector promises, with landscaping, food service, and free short films after major events. "The concept is something brand-new," Rector says, "and we hope to develop it so that it adds color and spice to the whole festival."

The festival organization itself ended up sponsoring just one major event: the opening benefit, in which Philippe Entremont will conduct and perform with the Detroit Symphony. Almost all of the remaining events are sponsored by the Professional Theater Program, the School of Music, or the Musical Society. (See box for details.) By putting up approximately \$250,000, the individual presenting organizations have taken on over half the risk of the festival.

The Summer Festival organization's own expenses of around \$200,000 center on promotion. Because of the diverse program and long run, Gene Power explains,

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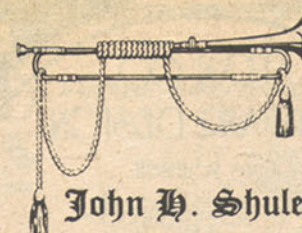
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organizers don't expect visitors to come for the entire period. Instead, the hope is that out-of-town devotees will come for one or more "mini-vacations" built around performances that interest them.

Local hotels and motels, the likely beneficiaries if that does happen, have been less supportive of the festival than expected, according to Power. (Summer is not a slow season for them.) By late April, however, the festival development committee (chaired by Comerica-Ann Arbor chairman Jay DeLay and Jacobson's vice president Alan Mandel) had pledged of \$90,000 toward its \$200,000 goal for 1984.

To establish the festival effectively, organizers hope to spend that amount again in both 1985 and 1986.) Contributors include the Ann Arbor Economic Development Council (at Mayor Belcher's urging), The Chamber of Commerce, and a number of companies, including University Microfilms, Comerica, Domino's Pizza, Chelsea Milling, and Discount Tire. Always a diligent booster, Belcher hopes to persuade city council to include \$25,000 for the Summer Festival in the new city budget.

Part of the money has gone into a promotional slide presentation on the festival, prepared by Brunvand Associates, which has been making the rounds of alumni and service groups in Ann Arbor and nearby cities. The festival's main advertising expense, though, has been almost 200,000 descriptive brochures that were distributed in March and April by mail and as an insert to the *Ann Arbor News*.

The festival has been scaled down substantially from the initial proposals, and organizers have budgeted for sixty to seventy percent houses for most performances. Even so, projections call for a first-year attendance in excess of 24,000. Early mail orders showed the strongest interest in Marcel Marceau, Pilobolus, Claire Bloom, and the American Repertory Theater, according to UMS administrative assistant Stephen Bates. By late April advance ticket sales amounted to about twenty percent of expected income—a reasonable sales rate, according to Bates. With a program this new, organizers had always assumed that most people would commit themselves only after over-the-counter sales began in June.

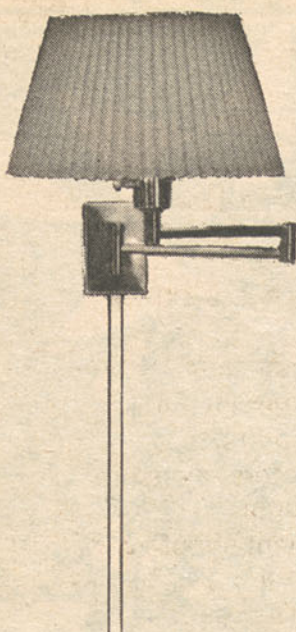
If the festival survives, it may eventually draw as much as half its audience from outstate Michigan, Ontario, and northern Ohio, Indiana, and Illinois. The 1980 market survey estimates, however, that eighty to eighty-five percent of the initial audience will have to be drawn from Ann Arbor itself and areas within a one-and-one-half-hour drive of the city. "If the people of Ann Arbor don't ignore us, why, we'll be all right," Gail Rector says. "They can't just say, 'Yes, we've got a beautiful city and there's a lot going on.' They've got to go to it. We started out with the assumption that Ann Arbor deserves this sort of festival—that people want entertainment—and we're going to give it to them. We're all sticking our necks out, and we're depending on their response."

(Details of the schedule and performers are on the next page.)

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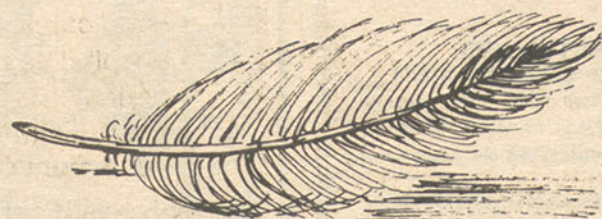


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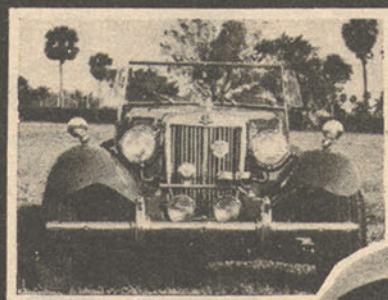
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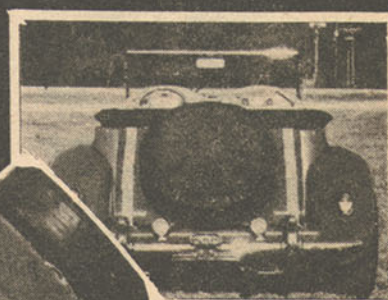
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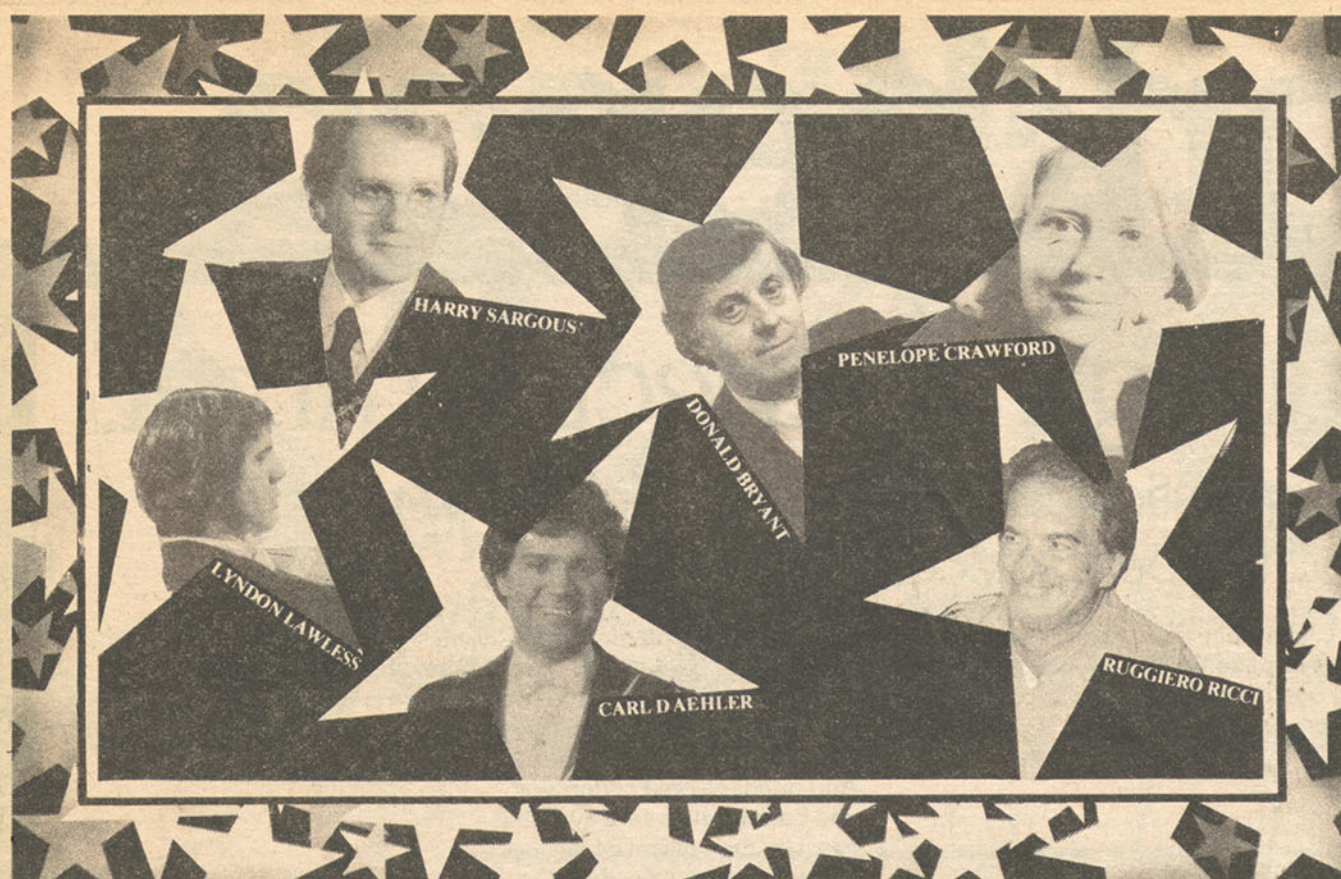


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These stars come out for the ★ SUMMER ★ FESTIVAL ★

Under the division of labor worked out by festival organizers, the Summer Festival organization itself is putting on just one of the festival's thirty-five major events. The first concert of the festival, Philippe Entremont conducting the Detroit Symphony Orchestra, will be part of a \$100-a-person benefit gala to help cover the organization's costs. Three other groups—the U-M Professional Theater Program, the U-M School of Music, and University Musical Society—share responsibility for all but one of the other events.

The PTP's major contribution is its sponsorship of Robert Brustein's American Repertory Theater. Brustein launched Yale's Repertory Theater in 1966, ran it for thirteen turbulent years (a story told in detail in his 1981 book, *Making Scenes*), and then created the American Repertory Theater at Harvard after he was fired by Yale in 1979. The ART company will give three performances during the festival: Moliere's "Sganarelle" on July 4 and Sheridan's classic "School for Scandal" on July 5 and 6.

The PTP is rounding out its share of the schedule with "A Party with Betty Comden and Adolph Green" on July 13 and 14 and, on July 19 and 20, "These Are Women," a one-woman show by British actress Claire Bloom. Comden and Green started out as nightclub performers but are best known as Broadway musical writers, with a string of Tony awards running from "Wonderful Town" in 1953 to "On the Twentieth Century" in 1978. Bloom's three decades of international movie and television roles (from Chaplin's 1952 film "Limelight" to "Brideshead Revisited") make her the festival's biggest star. A veteran Shakespearean stage actress as well, Bloom will present portraits of Shakespeare's heroines.

The School of Music's contribution to the festival includes its annual student opera, Cimarosa's "The Secret Marriage," on July 21 and 22. The music school is also sponsoring Sunday-morning chamber music concerts throughout the festival's four weeks. The series starts with the Detroit Chamber Winds on July 1, but the remaining concerts are the official festival's lone showcase for Ann Arbor performers, including two new U-M music faculty stars. On July 8, oboist Harry Sargous appears with the Ann Arbor Chamber Orchestra. Sargous joined the U-M music faculty in 1982, as did violinist Ruggiero Ricci, a one-time child prodigy who first played at Hill Auditorium in 1929 at the age of eleven. Ricci will play with the Ricci Trio (himself, his son, Gian, and his brother, George) on July 22. The fifteenth will be given over to the Ars Musica baroque ensemble, with featured harpsichord soloist Penelope Crawford.

The University Musical Society alone is responsible for almost half of the festival program. Its big star is Marcel Marceau, who will give four festival performances (one program on July 7 and 8 and a different one on July 11 and 12). One culture consumer whose interest in Marceau has faded is intrigued instead by the prospect of Italian-born pianist Aldo Ciccolini's concert of French composers, which runs at the same time as Marceau's performance on the seventh. Former WUOM producer Evans Mirageas would particularly like to make it back to town from Chicago to see Metropolitan Opera baritone Sherrill Milnes on July 16. "He had them hanging from the rafters and cheering themselves hoarse the last time he was in Ann Arbor," Mirageas reports.

Other musical offerings include the

French pianist Francois-René Duchable on July 14, in his first American tour, and classical guitarist Michael Lorimer—"an absolute wonder," according to one local music buff—on July 23. The Northwood Orchestra, part of Midland's Northwood Institute, will accompany Sherrill Milnes on July 16, and return for the festival's final concert on July 24. The closing concert will include both a novel presentation of Aaron Copland's "The Tender Land" (the orchestra will be backed by three giant screens on which American scenes will be projected) and the Festival Chorus premiering a work by Choral Union director Donald Bryant.

The Musical Society's dance offerings, too, cover the waterfront. Starting with a tap-dancing documentary film and performance on July 1, they range from the popular breakdancing of Waves VI (July 2 and 3) to the modern dance troupe Pilobolus on July 9 and 10 and, finally, ballet dancer Edward Villella with a lecture-demonstration on July 15 and with his company on July 17 and 18.

The single most amusing event, though, may be the Michigan Theater's presentation of the 1922 silent version of "Robin Hood" on July 20. Billed as a "film and music spectacular" by theater general manager Russ Collins, it will be a recreation of the original lavish movie hall presentation of the film, complete with stage prologue and accompaniment by the Ann Arbor Chamber Orchestra and the Barton organ.

Over-the-counter ticket sales begin this month at Power Center. Tickets can also be ordered from the Ann Arbor Summer Festival, P.O. Box 4070, Ann Arbor 48106, phone (313) 763-0950. □

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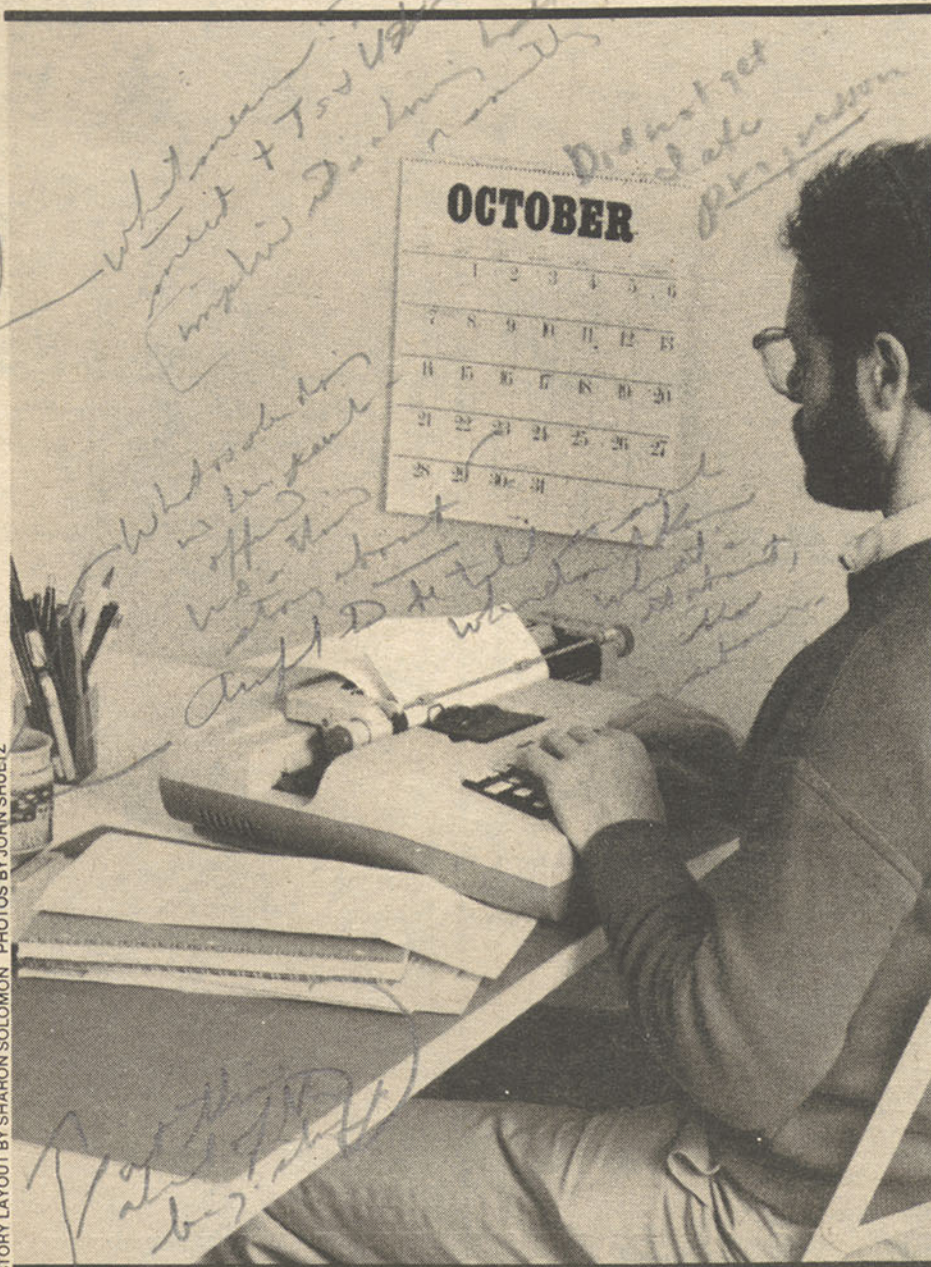
SEARCH

When new U-M Ph.D.s in English look for teaching jobs, they face an ordeal. After writing hundreds of letters leading to anxious interviews, their chances are only one in two of securing even temporary appointments.

For the U-M English Department, 444 Mason Hall is Graduate Student Central. Here, in office cubicles lacking doors and ceilings, English Lit's aspiring professors meet their public. Twenty different conversations mingle through the tops and doorways of its cubicles, as teaching assistants struggle to help undergraduate students. Most of these TAs are by now looking ahead to a time when they have an office with a door on it. When they have a job—not a stipend, not a fellowship, not three walls and no door, but a job.

It's mid morning, and just as the card on the door promises, Mary S. is in her pseudo-office. Mary is in her early thirties, and her husband is a tenured professor in the U-M engineering school. She received a B.A. in English from Miami of Ohio in 1972 and was involved in lay ministry with the Inter-Varsity Fellowship for a few years. Then, disillusioned with that program, she decided to pursue her long-standing interest in the great Victorian moral novels. In 1978 she earned an M.A. at the U-M, then went to Oxford for two years, where she wrote a thesis on Victorian novelist Anthony Trollope for a M.Phil. degree. She has been in the U-M English Ph.D. program since 1980. Her dissertation, which she will finish this spring, is on Victorian periodicals. This is her first year on the academic job market, and she has applied for positions which emphasize teaching Victorian writers.

As she sits in 444 Mason thinking out loud about the next few months, Mary is soft-spoken and serious. "We can only move if both of us get a job in the new place, and that's going to be real hard to do," she explained. "My husband would



STORY LAYOUT BY SHARON SOLOMON PHOTOS BY JOHN SHUTZ

BY SCOTT SHUGER

be willing to take a lesser job than the one he has now, if the job that I had were particularly good. We're actually looking at a package deal. And if the package justifies our move, then we'll move. And if the package doesn't, then we won't."

As it turns out, there are some further restrictions. Mary is firm about not

teaching at a community college or a two-year school. She says she "wouldn't mind" teaching at a state college. But it's pretty clear that she's shooting for a school of the same quality as those she attended. With that in mind, she even applied for an opening in the U-M department. "I have very mixed feelings about

applying for the position here. If they offer it to me, I'll have mixed feelings about taking it. Partly because I think there's a lot of condescension towards women here. Partly because they put junior professors through an awful lot, and I would have an extra strike against me because everybody will be watching to see if they made a mistake in hiring one of their own. And I'm not sure that I want to spend six years of my life proving myself all over again."

The job search has changed the way Mary looks at the academic life. "The academic world is a real rat race. All the ideals that we thought were going to be there—about leisured reflection and quiet contemplation—just don't exist. There's one woman grad student here who's in a very similar field to mine, and last year she was on the job market. I had these conversations with her that I found very destructive, because she was neurotic—we all are—very despairing about the job market. In fact, at that point, she was trying to talk me out of doing my dissertation. I finally had to stop having lunch with her. I don't think she was trying to consciously undermine me, but that was the effect she was having, so I just had to cut her off."

"Because the job market has been so bleak for so long, and because I've got extra constraints, it's easy to say, 'Just give it up, you're not going to get a job. Forget it, go have a baby, just bag it.' It's very hard to keep your interest up. I'm an optimist on some days, I'm a pessimist on other days. On Sundays I rest." Sometimes when she feels really down about her prospects, Mary gets out her letters of recommendation to reassure herself that she has a chance. "If nothing good comes up, I'll probably have a baby. My biological clock is ticking, and I can't wait forever. In some ways that

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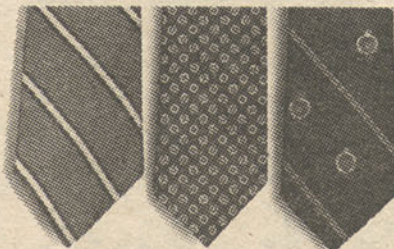
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would be better—to spend next year doing some research and having a baby, being at home, then going back on the job market.” But Mary admits that if things turn out that way, it would be tough facing her parents, who had not fully seen the use of pursuing a Ph.D. She feels that they wouldn’t understand why she worked so hard and then “just ended up having babies.”

Mary hasn’t checked her mail yet today. She walks down to the grey teaching assistants’ mailboxes and slides out the one with her name on it. Wait a minute! There’s something there. She pulls out a large, official-looking manila envelope. But it’s too big to be a dossier request. It takes only a second more for Mary to realize that she’s holding an article she wrote—rejected by a journal. She was hoping to have it accepted before interviewing anywhere, but there isn’t any time for that now.

For John K., this will be the fifth consecutive year of trying to find a college teaching job. John is thirty years old and single. He is in his second year at the U-M as a visiting professor of English. He is a hardworking and successful teacher, but there is no room for him as a permanent member of the faculty. John keeps hitting the job market because he has loved literature since he was a freshman in high school. He decided to

become a college teacher his first year at Brown, where he majored in English and history. He went to grad school at Yale, receiving his Ph.D. in 1980. He specializes in American literature, and his doctoral dissertation—forthcoming as a book from the University of Illinois Press—is on Faulkner. Before coming to the U-M, he spent two years at Yale as a lecturer.

John is sufficiently slight and short that even with his full black beard, he doesn’t look his age. The fact that he is extremely animated and laughs easily might fool one into thinking that he is not tired of his treadmill life. “When I started graduate school, I decided if I was going to put all this into it, I owed it to myself to go on the market two years in a row. It seemed to me a momentous decision to go on the market for a second year. And here I am entering the market for the fifth time in a row, with no anticipation of giving up.”

John has some pretty firm ideas about why someone with his strong credentials is having such a difficult time finding work. “The nature of job openings is detrimental to fairness. People advertise for what they think they need, and what they think they need may not enable them to get the best people out there. I feel strongly that many schools advertise for too specific a position. And the best people are broad. I don’t fit into a narrow pigeonhole.” Far from being narrow, John is comfortable with teaching the breadth of American literature, from the colonial period to the present, and he

is conversant with all the major developments in literary theory. “The schools that tend to hire the best people,” he continues, referring to the likes of Yale and Berkeley, “are those that hire with less regard to specialties. They’re the exception. By the same token, those schools are also deluged with more applicants, so the factor of big numbers makes it harder.” Big numbers they are—between five hundred and a thousand applicants per job.

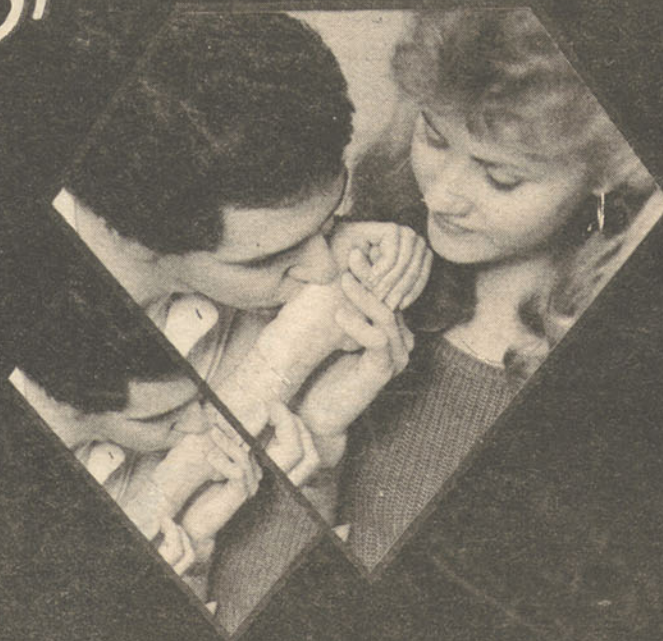
Big numbers have hit John with a double whammy. “I’m coming from a large program [Yale]. Every job I apply for, I’m competing against ten to sixty people from the same school. And hiring schools tend to say, understandably but wrongly, ‘We will only interview one or two people from the same school.’ As if because we went to the same school, we’re somehow the same! So there we Yale English Ph.Ds are, from the top program in the country, and we destroy each other!” John believes even his area of expertise lessens his chances. “With twentieth-century American, there tends to be a feeling that ‘We have a lot of demand for that, but really, in a pinch anybody can teach it.’ And often, anybody does. That’s hurt me badly.”

John has developed procedures for every phase of job-hunting. For interviews at hotels, John recommends that “you get off of the elevator on the floor above—so that anybody getting off of the elevator on the way to interview you won’t see you in front of the mirror priming. And change your briefcase to your

left hand so that your right hand isn’t sweaty when you shake hands with them.” Such techniques don’t seem that weird once you realize that there are enough hazards as it is. Just a few tales from John prove that. “Once, at the beginning of my Texas A&M interview, the guy said, ‘Well, we’ve got another Faulknerian here.’ It was like, ‘Line ‘em up!’ I felt like shit when he said that. And then he says to me, ‘Why Texas A&M?’ What an asshole question! There’s no answer to that that can help you. If you say, ‘Well, I really always wanted to teach at Texas A&M,’ you’re an idiot. And if you say, ‘There’s no reason. It’s just because it’s there,’ you lose. Three weeks later, A&M made national headlines for hiring a new football coach for more money than any faculty member in the country had been paid. The same week, I got a letter from them, saying that they’d lost their funding for the position I was applying for.”

“One year the Modern Language Association convention was in Houston, and I had an interview with Carnegie-Mellon. I was waiting for other interviews, but I only had this one. So I called Carnegie-Mellon to ask if we could arrange for me to go to Pittsburgh instead of Houston. But school was over and they were already in Texas—I couldn’t reach them. So I went to Texas for one interview. And it was terrible. It was in a great big banquet room lined with numbered tables, with one hundred interviews being conducted at once. With all the other people talking around us, we

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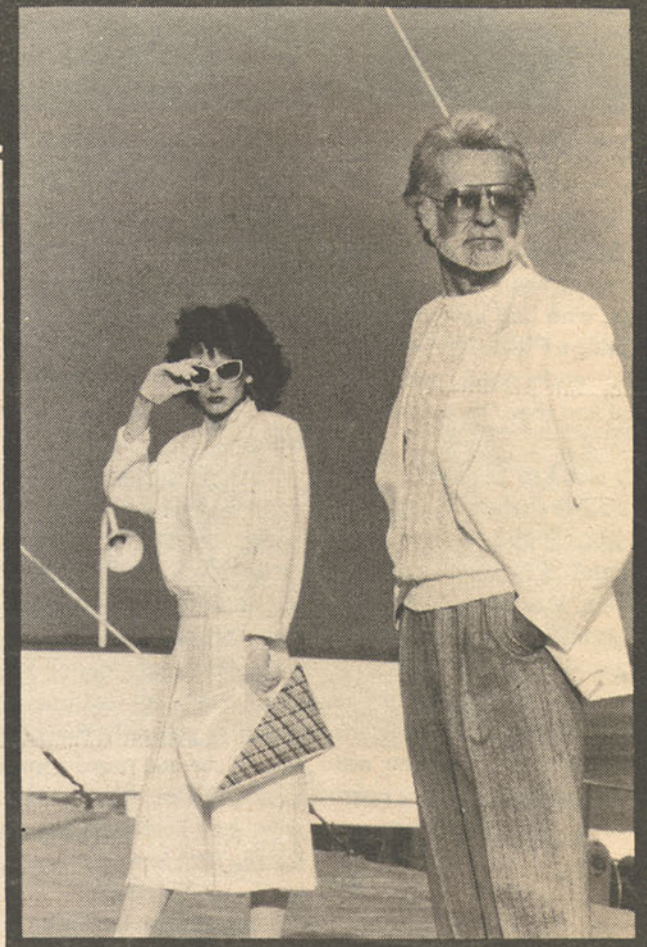
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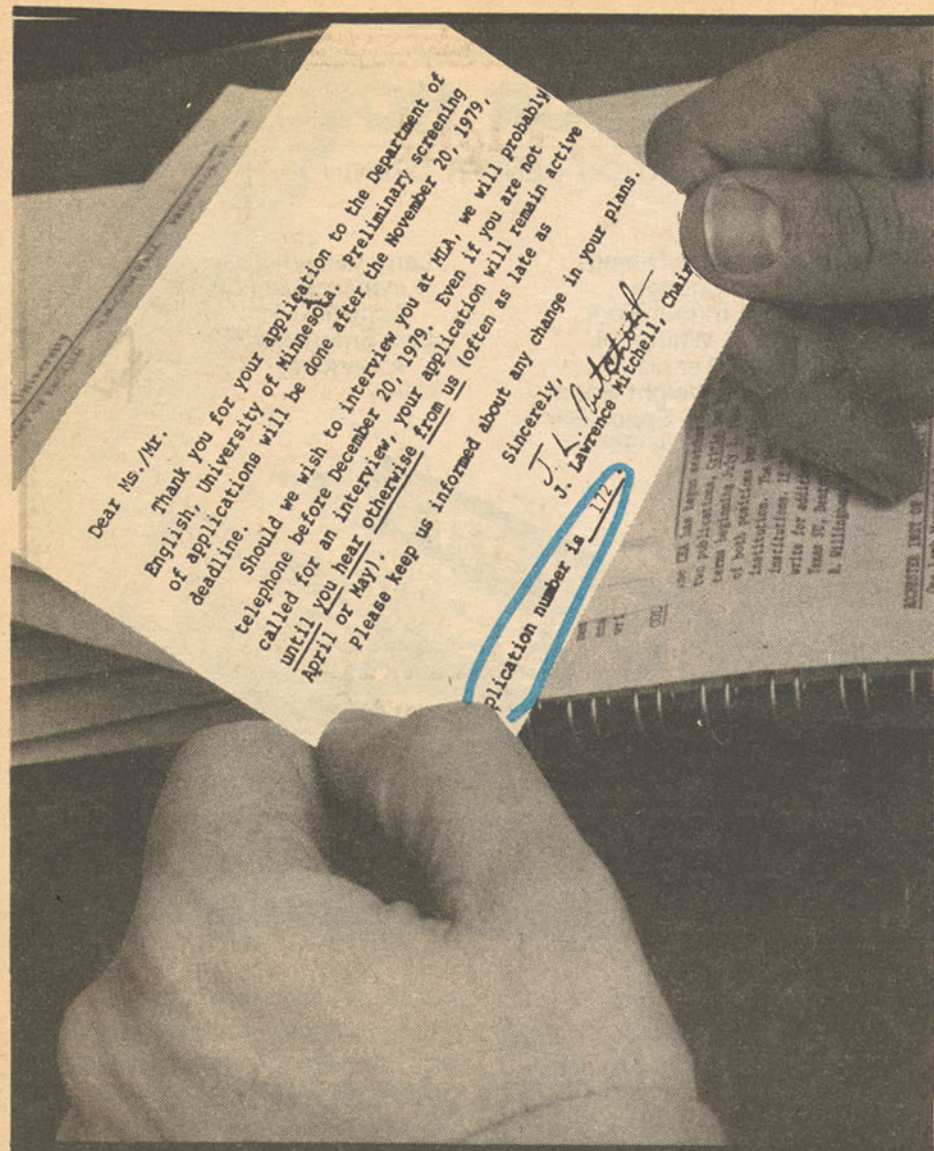
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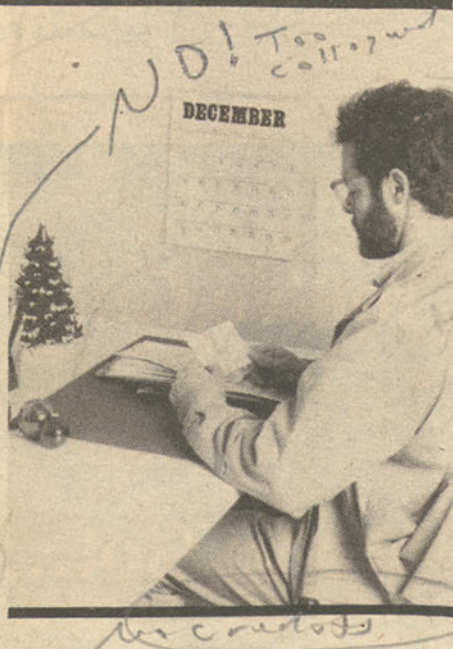


couldn't even hear each other. The two Carnegie-Mellon interviewers had completely different backgrounds and personalities, and they couldn't coordinate. They were actually fighting with each other! I was really upset. That was my lowest moment on the market."

In John's view, many of these debacles are caused by gross disorganization. "In most respects, academics are better than business people, but in this, they're worse. Because business people have set procedures that they follow for interviews. And so should academics. But they don't."

They sure don't seem big on procedures when it comes to hiring. "At Middlebury [a highly regarded liberal arts college in Vermont], they had one of those sudden openings in the summer," John says, getting a little steamed up about it. "And they asked me up there from Yale for an interview. The guy said, 'Don't prepare any presentation.' And I drove up there and went out to dinner with the two guys in the department and their wives. Then at ten-thirty or so, as this guy is driving me to where I'm staying, he says 'Everything clear about your presentation tomorrow?' I thought I shouldn't be too nonchalant, but also that I should not act shaken. I explained as politely as I could what he had told me. So he described what he wanted—twenty-five minutes or so. So I spent the next three hours trying to prepare a presentation. And I had no books!"

"This year's ad for Mills College [a women's liberal arts college in Oakland, California] said, 'Tenure Possible.' That turns out to mean 'Tenure track possible,'



meaning that the job is not tenure track to begin with. Maybe instead of writing their own ads, schools should fill out a standardized checklist. 'Not a tenure-track job—check. Could become a tenure-track job later—check.' There was one ad for some school in Louisiana that said, 'Assistant Professor: publications, thirty years experience.' You don't know if it's a typo or what."

Despite years of dealing with such snafus, John shows impressive objectivity and resilience. "If I didn't believe in myself, I would have quit and gone crazy a long time ago. The money is not very important to me, and doing what means the most to me is. You always have to think about what you'll do if you don't get a job. Now I've made my decision. If I don't get a job, I'm not going to do a goddamn thing. I'm going to sit on my ass, and I'm going to turn on my Kaypro

and write like crazy. Scholarship, fiction, poetry, anything. Writing myself back into the market. I'm going to be able to go for a stretch—I've been saving for that. That's why I don't have a car. It comes to a point—you get older and you've got to take the risk. I think there's a real danger of pitying people on the job market. I don't pity myself. I knew exactly what I was getting into. Sure, it was better fifteen years ago, but thirty years ago it wasn't any better."

Professor Enoch Brater, a Harvard Ph.D. with special interests in both Samuel Beckett and the Yiddish theater, has been at the U-M since 1975. In addition to teaching modern drama, he's also the English department's placement director. It's his job to keep U-M doctoral candidates—from twelve to fifteen of them a year—in the thick of the job hunt. Tenure-track jobs are the prime pickings in this business—appointments which guarantee the junior professor the opportunity to be considered for tenure. Brater is emphatic about the need to take these plums wherever they turn up. "You can't be geographically selective and be a *serious* job candidate," he says. This probably explains his statement that "eighty percent of the students on the market are unmarried and unattached."

Much of Brater's job involves helping students get their *curriculum vitae* and letters of recommendation in order. He ensures that each candidate has a mock job interview here with a group of faculty members before he or she gets to the real thing. But Brater points out that he is not really the key person in the placement effort. "It is very important for the student's dissertation director to work hard for him. If he doesn't, that sends a negative message. Merely working on a dissertation under a distinguished guy isn't enough any more." Brater conceded that many older distinguished scholars still don't fully appreciate this, and hence don't give their job-seeking students active support.

Brater envisions the English Ph.D. market as a "continued no-growth industry" increasingly exercising quality control. Most students, he says, now come into the Michigan program "with their eyes open" to the limited prospects. While he believes that U-M English Ph.D.s who are very good and devoted will still get teaching positions, Brater wants to put more emphasis on nonacademic jobs. "Graduate students are not aware enough of wider job possibilities. Sometimes they are more naive than is appropriate at their age. The university could do a better job of professional career counseling."

Every year the hope of getting a job draws thousands of graduate students to the Modern Language Association convention. This year it didn't draw Mary, the Victorian specialist whose husband teaches engineering. Having no scheduled



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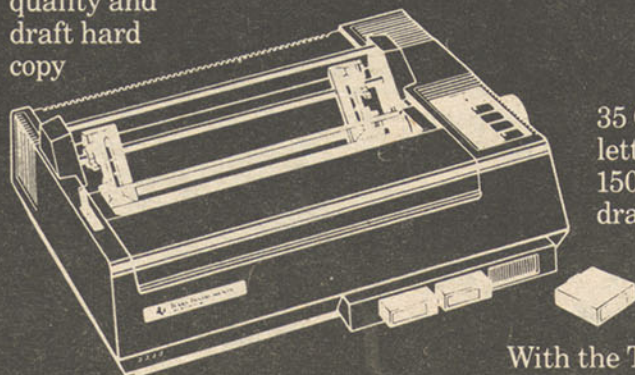
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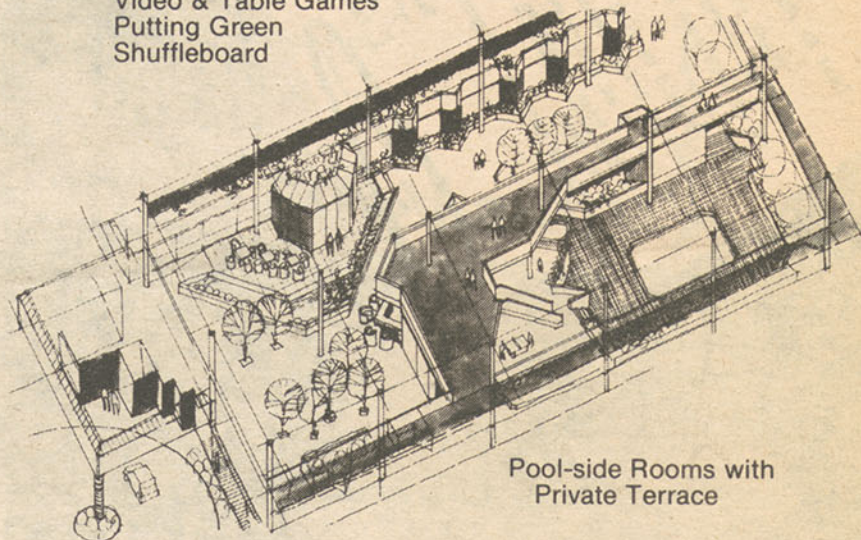
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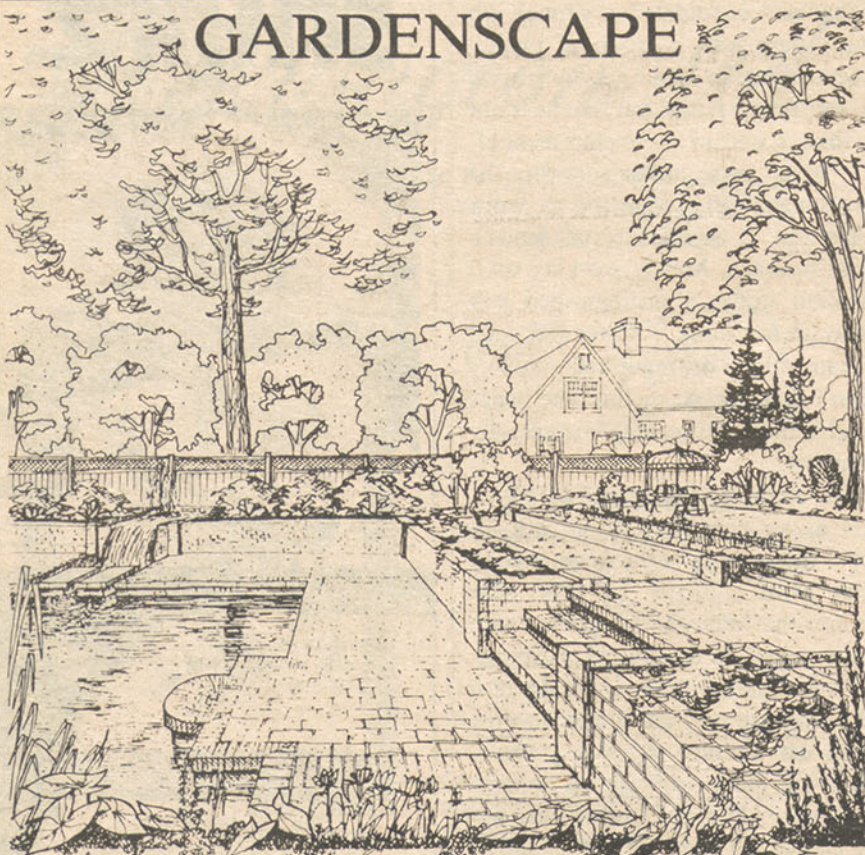


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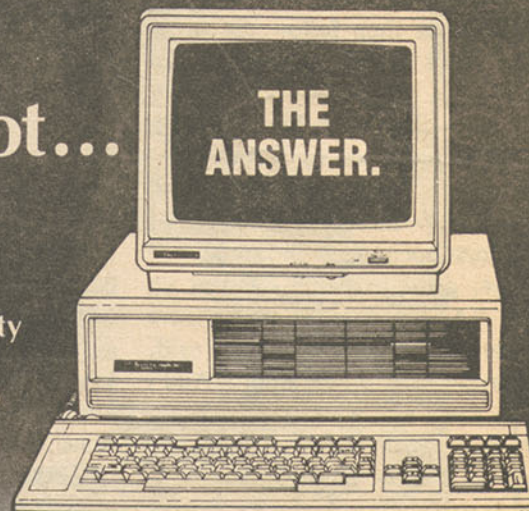
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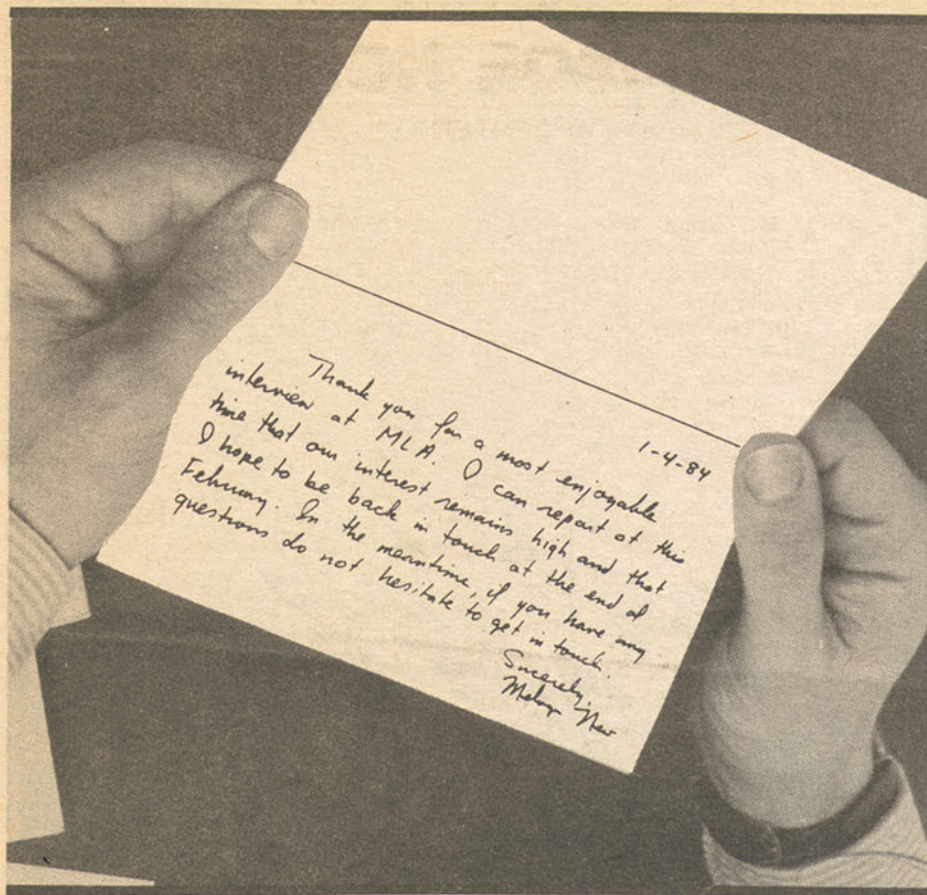
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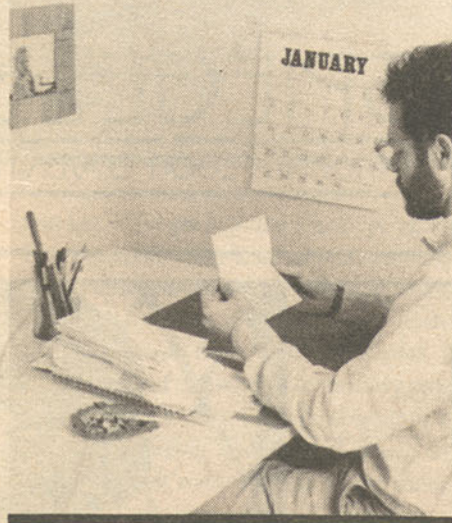


interviews for the convention, she decided to finish her dissertation and have a baby, then enter the job market again next year.

The convention is a four-day affair involving ten thousand people in languages and literature. Usually it's held between Christmas and New Year's. This past December it was held in New York City, primarily at the Hilton. This is where job candidates hope to dazzle interviewers. The Association says that the convention "enables members to share their ideas and research with colleagues from other universities and colleges and to keep abreast of trends in the profession." Any grad student will tell you that what it really does is ruin their Christmas vacation.

Although the convention's official program is dominated by scholarly concerns like "Fallen Women in Victorian Fiction" and "Religious Sonnets of the Renaissance," there is at least some official recognition of what is mostly going on here. On the first afternoon of MLA, in the Hilton's Grand Ballroom West, about a thousand people gathered to attend "A Pre-Convention Workshop: The Job Search in English." This meeting featured four professors sharing their views on the do's and don't's of job applications. Their timing seems off. They are telling their anxious audience about the ghastly errors many students make when preparing their dossiers, writing their *vitas*, and sending off application letters. Yet every jobseeker in the room had completed these tasks a month or two before.

But to whatever purpose, tactical hints abound for the next two hours. One of the panelists, the department chairman at Boise State University, went to great lengths to emphasize how strict things are at his institution. "We are always looking for reasons to throw you out. We won't interview you unless you have your degree in hand. We do not like to get mimeographed letters. You don't mimeograph your valentines, do you? When we get mimeographed letters, we feel that we are



not loved."

From the back of the room, a grad student in a standard-issue three-piece interview suit raised an interesting objection to the experts' advice never to send unsolicited dossiers. He figured that since it costs only about \$3 to send a dossier out, he could send it to all thirty jobs he was interested in and might well advance himself somewhere, at an additional cost of only \$90. "When you compare that to the \$800 or so you spend coming to MLA," he asked, "why not send out those dossiers?" The panelists were shocked by this proposal. They weren't willing to admit that it was another legitimate marketing strategy—one they hadn't thought of.

After four frenzied days at MLA, job-hunters return to their home schools to wait for calls letting them know they are still in the running. During these several weeks, they repeatedly replay each of their interviews to squeeze out every nuance. "Did I handle that question about Chaucer well?" "Did they hold it against me that I had trouble finding the hotel room and was five minutes late?" Through January, February, and March, several U-M English students were immersed in these rituals of self-flagellation.

Tina Perdue had a successful convention. Her forty-five pre-convention letters had landed her ten interviews there. Even a month later, sitting in her living room in Ann Arbor, she giggled when she spoke about that. Tina graduated from Southern Illinois University at Edwardsville in 1976, majoring in English. After getting an M.A. in English from University of Illinois in 1978, she taught for two years at Western Illinois University. She has been in the U-M's Doctor of Arts program in English since 1979, with some time out for an administrative job there to support herself. The D.A. degree differs from the Ph.D. in being for people who are oriented more toward teaching than research. Most D.A.s in English teach composition. Tina's doctoral thesis is on composition theory, and she would eventually like to run a college writing program. She would be the first to admit that her success is due in part to the tremendous recent emphasis on writing courses in higher education.

For Tina, New York was exhausting and exciting. "For interviews, I wore the typical academic tweed jacket and skirt. You see a lot of women wearing the dark blue IBM suit. But *no pants*. One morning I interviewed at nine with UCLA at the Hilton. The interview with USC was at ten at the St. Moritz, five blocks away. Then I had to run back to the Hilton for the University of Utah interview at eleven. So, by the time I got the elevator and got up to the Utah room, I was literally breathless. In the afternoon, I had Akron and SIU Edwardsville. I didn't eat lunch while I was there because it was so crowded at the hotel, and I was concentrating so intently on being ready for each interview that I wasn't hungry. There was one interview that was aggressive. That was USC. At one point, the interviewer said, 'I've never heard a Midwesterner speak so theoretically.' I just said, 'I think I'll take that as a compliment.'"

The jobs that Tina interviewed for ranged quite a bit in quality, work load, and salary. "The low salary quoted to me," she recalled, "was SIU Edwardsville: \$16,500 for three courses a quarter. The highest was \$21,700 at UCLA for two courses a quarter." But any of these positions would put an end to a difficult period in her life. "I spent three weeks almost every evening at the department's word processor, doing letters of application, and would average a day a week just getting my credentials sent out. Including air fare, I spent close to \$400 on the convention, closer to \$500 with all the mailing and reproduction. My dissertation expenses will be about \$1,500—typing it, reproducing it, as well as re-enrolling for another term to defend it. I'm taking out a loan as soon as I get a job offer."

An undeniable part of Tina's experience has been dealing with the fact that she has fared so much better than most other people on the market. "Other job-hunters in English have been gracious to me," she noted. "But they're envious. One person

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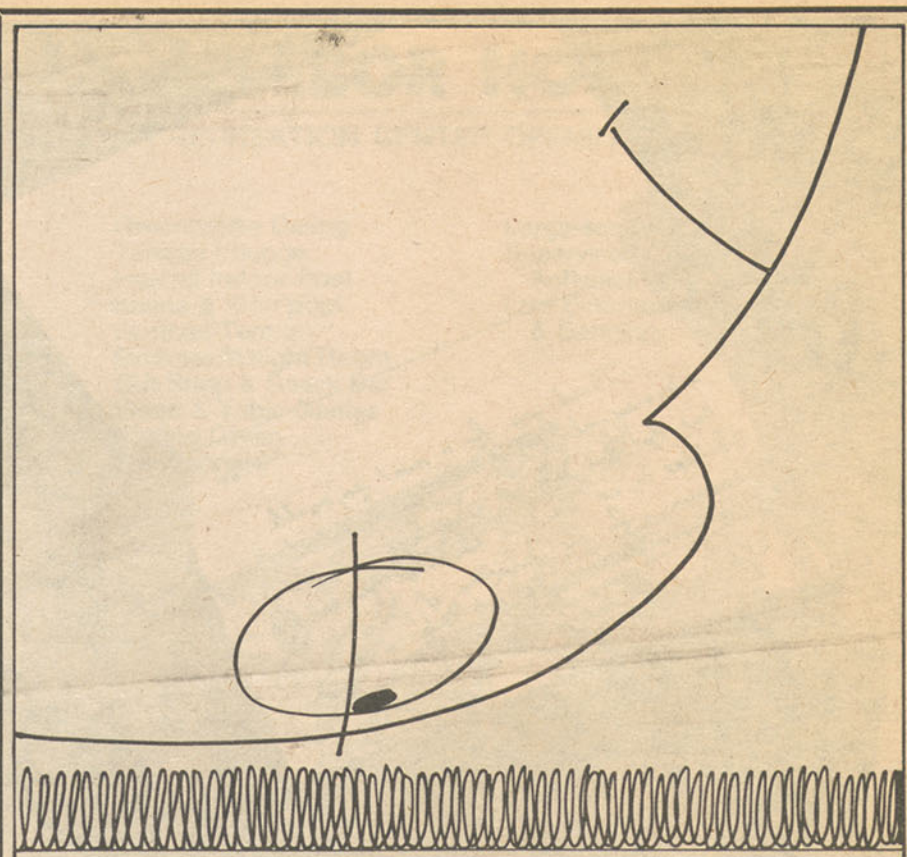
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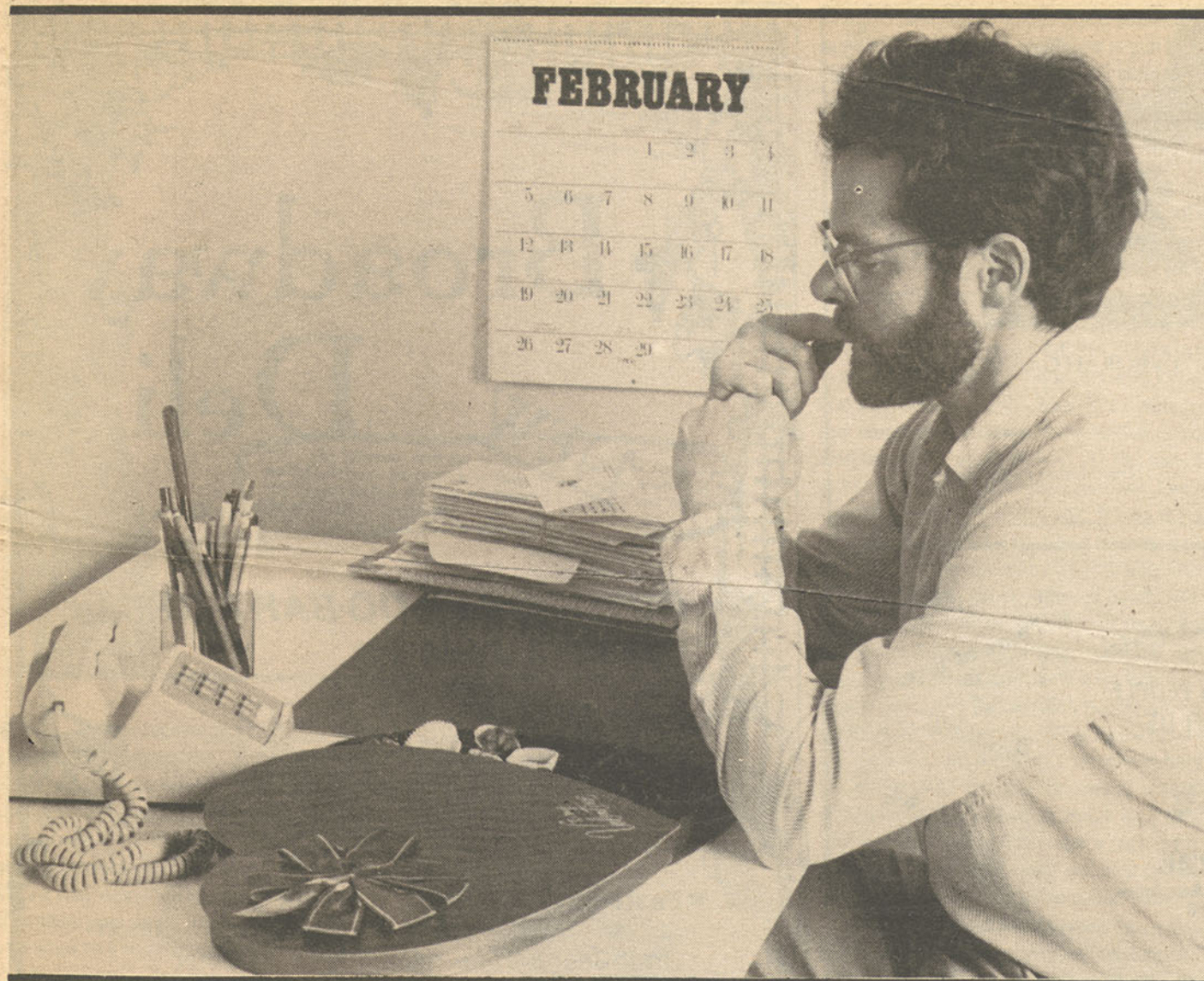


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said to me, 'We console ourselves knowing that you'll be stuck teaching composition the rest of your life.' "

Everything about Kate Kelly contradicts the grad student stereotype. She is tall, slim, friendly, and self-assured. As she relaxes in the living room of the simple, big southeast Ann Arbor house she shares with her engineer husband and their three-year-old daughter, her mellifluous voice commands attention.

Now in her mid thirties, Kate started studying English at San Francisco State, where a galvanizing drama teacher got her hooked on drama and the academic lifestyle. After graduating in 1970, she did some graduate work in drama and English at California Institute of the Arts and California at Irvine. After meeting her husband, she moved to San Francisco, where she wrote manuals for a medical center, and then to Boston, where she worked for a psychologist. She came to Michigan's English program in 1975. Kate's specialty is modern drama, and her dissertation—which she completed in 1983—is on Tom Stoppard, the highly acclaimed contemporary British playwright. While going through the job market for the second time this year, Kate has been writing for a management consultant.

Although she's anything but naive, Kate quickly admits that there was a lot she didn't know on her first pass at the

market. "To get into the Ph.D. program, I had to make some kind of statement that acknowledged that I knew the job market was bad. In fact, it's even worse than it looks because department statistics [at Michigan and elsewhere] invariably count one-year appointments as placements. Of course, one never knows what any of that means until it's staring you in the face. It takes so long to get a Ph.D. that the person you are in the end is never the person you were in the beginning."

Last year Kate got five interviews out of seven applications—an astounding batting average. "I was euphoric, and I was fooled. I had no idea how many hurdles there are. Princeton invited me to fly back and gave me all sorts of indications that I was first on their list. This is something that they do, and I didn't understand that. They do it to secure you until they make their final decision, so that you won't jump tracks and go with another university. It's the sort of thing that you have to learn about. There's no substitute for experience. On the other hand, you can't stay on the market indefinitely, so you had better learn quickly. Stoppard was just a little too new for these Princeton folks, so there was a split in the department, and they decided not to appoint anyone. That was my first experience with a near hit.

"At first, I felt cheated, but on reflection, I began to realize that this is a fairly hard scene. Academics appears soft on the outside, but it's really very similar to business. Decisions are made on very firm criteria. And they are made to suit the needs of the institution. If you don't match those needs, there's no reason why

they're going to give you something that you want."

This year too, Kate got a lot of mileage out of her applications. Her twelve letters yielded seven interviews at MLA. "I get much more play on the market because I am a woman," she admits. "History has caught up with English departments. There are many more female English majors than male ones. And departments have traditionally ignored that. All of a sudden, departments are feeling pressure to give a more distributed look to their faculty, and so the men are getting smashed. If I were a man, I would get the hell out of this. That would be my advice to any male Ph.D. in English literature."

After returning to Ann Arbor from New York, Kate was invited for on-campus interviews at Oregon State and Illinois State at Normal. "I didn't know anything about Oregon when I went out there. I didn't know it had been in a terrible depression for the last several years, and that it's a single-industry state—timber. I came back from the interview very attracted to the people and knowing that I could be happy there, but very wary of the economy. It looked like there were no opportunities for my husband, and I did not relish the prospect of living on one salary in a small town. I talked them up to \$19,000, from \$17,000, by telling them that I had another fly-back to Illinois—where I thought I was number one—and the salary there is \$20,000.

"When Oregon State called me and made an offer, I was real excited, and I allowed myself to forget all the job's limitations. But I said I wanted a week to

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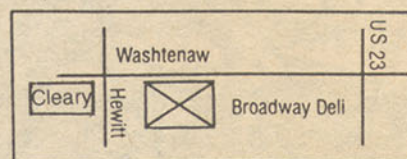
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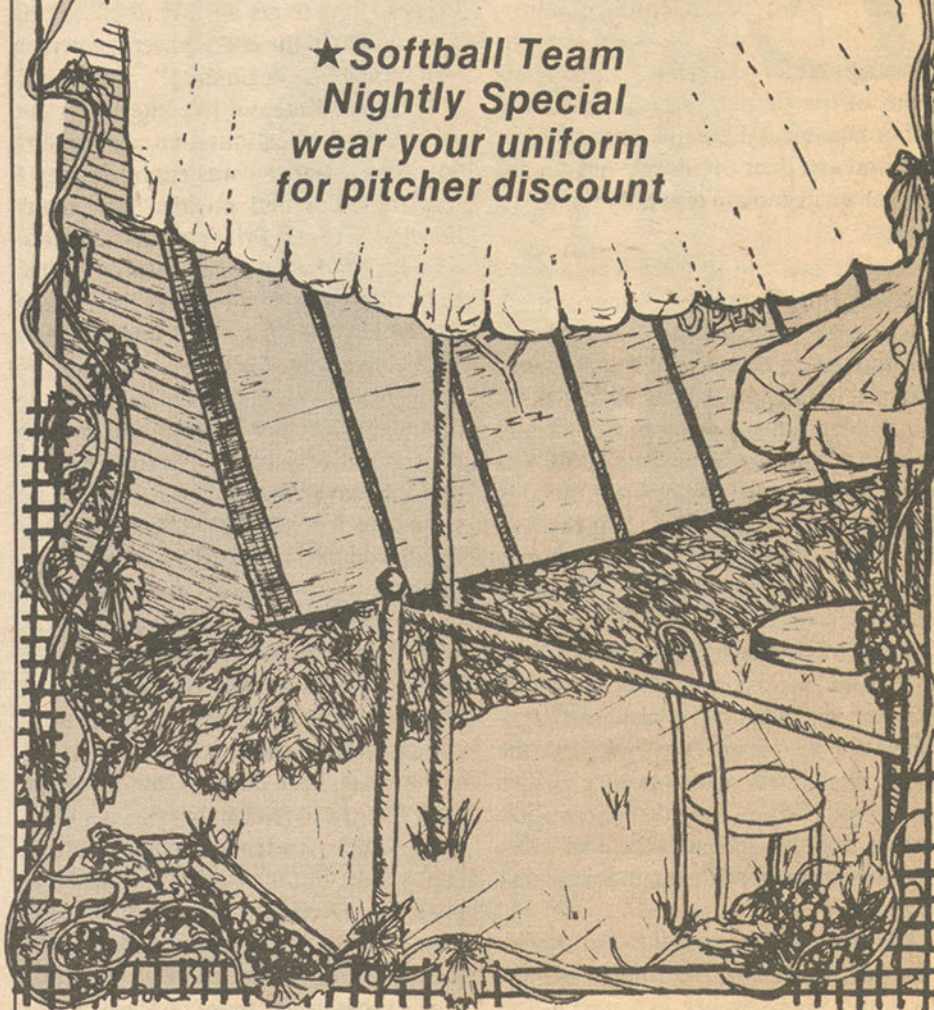
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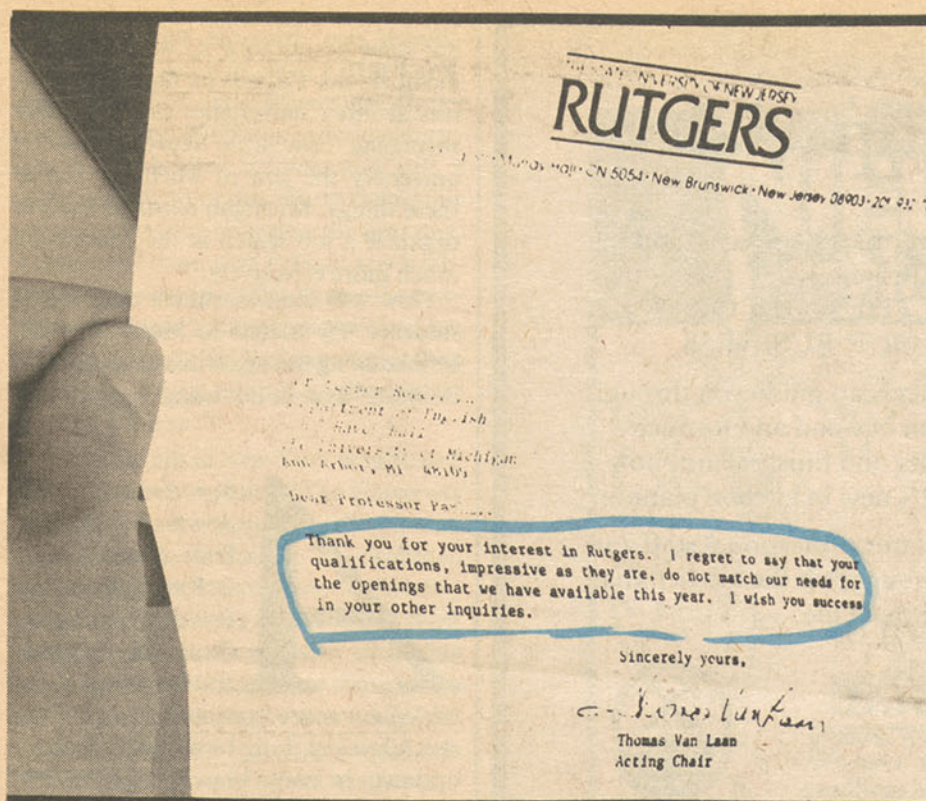
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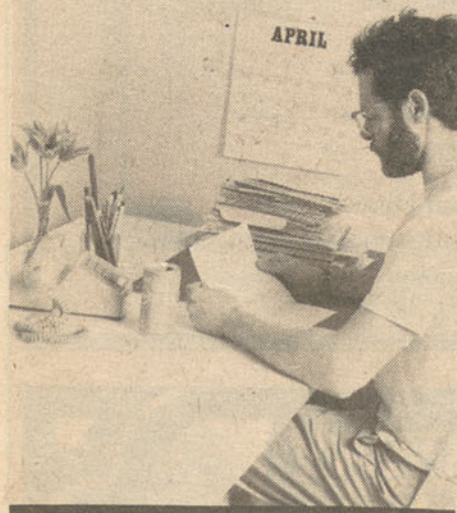
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decide, and during that time I called three engineering companies in Oregon and told them my situation. Every company was discouraging. And that decided it for me. Made it much easier to say 'no.' To me, geographical separation is nonsense. When you've gotten yourself in the situation that you can't live with the person you want to live with because of your job, that's crazy." Turning down Oregon State made Kate feel bad, "because I knew that if the thing you want to do above anything else in the world is to teach in a university, you had better take any job you're offered. But I don't feel like a single-profession person. So I knew it wouldn't be the end of the world for me if I didn't get Illinois. I don't have that kind of priestly attachment to the profession."

And Kate didn't get Illinois. "I didn't get the job because somebody else had more publications," Kate reports in relaxed tones. "That's what they told me when they called me up. Universities want maximum exposure, and you've got to be helping them in that, or there is no reason to give you a job."

Matt A'solder brother bailed out of teaching English when his U-M Ph.D. got him no further than temporary positions at Eastern and Jackson Prison. Yet Matt wanted to be an English professor nevertheless. He transferred to Michigan as a junior, getting his B.A. in 1974. And he's been here at the graduate level ever since. Matt's main area is medieval literature. With eyes twinkling through owl glasses, he gleefully and facetiously describes his specialty, Piers Plowman, as "a hot topic—the text everybody likes to skip." This year, in order to keep himself in food, clothing, and postage while he finishes his dissertation, he's been teaching in Germany on a U.S.-German scholar exchange program.



"Last year, when I went on the market, I had two chapters of my dissertation done. I thought I was going to have a third done by the time I got to MLA. That's a fallacy. Nobody can be on the job market and be trying to work at the same time. The job market takes up all your time, all your energy. And there's *nothing* else you can do while you do it. I sent out eighty letters and had ten dossier requests. From the moment that first job list comes out in October, you can't do any other work. You think you can. You say, 'I'll type letters in the morning, then I'll put them in the mail and I won't worry about them,' but I just couldn't do it. So that set me back on my dissertation."

"The most miserable part of the job market is from December twelfth to the twenty-fourth, because that's when you're waiting to be called [for interviews]. And you snap at anybody else who calls because they're tying up the line. You're not willing to go out of the house. And as you get closer and closer to Christmas and nothing happens, it just gets more and more depressing."

None of this work and worry got Matt any interviews last year. "Which was just as well," he chuckled, "because the damn convention was in Los Angeles, and would have cost me eight hundred bucks. Which I didn't have. You really

need a bankroll to go on a job search! If someone does not have either a working spouse or parental support, I don't see how they could do it. I needed a full-time job to be able to afford this."

This time around, Matt landed MLA interviews with two small liberal arts colleges in Pennsylvania: the academically quite respectable Dickinson and the more third-tier Elizabethtown. Both jobs were merely one-year sabbatical replacements. At Elizabethtown there was a chance of being renewed the following year. "In the Dickinson interview, I was too nervous. A school like that wants to see someone come in very self-assured and assertive, and I didn't. By the time I got to the Elizabethtown interview, I was tired, sick of the whole thing. It was at six at night on the last day. I had been sitting in a bar with some friends, and [University of Pennsylvania cultural historian] Paul Fussell spilled his beer all over my slacks an hour before the interview. So I'm going into an interview with a school that is officially linked with the Brethren Church of America, smelling like a brewery. Story of my life! So I went in, and I instantly liked the chairwoman, and it went fine. They talked as much as I did. The twenty-minute interview went on for forty-five minutes. I came out of that one knowing I was going to be called back."

After a few weeks and several trans-Atlantic logistic nightmares, Matt learned that he was indeed Elizabethtown's first choice. He was invited back to campus for an intensive visit. "I was there for one day, and gave a presentation in front of a general audience, including other disciplines. As a matter of fact," Matt reports with extra glee in his eyes, "the dean walked in late as I was talking about fornication in St. Augustine!" Before flying back to Germany, Matt spent eight hours talking to faculty, students, and administrators. "If I were ever in a position where I was doing this," he says, "I would arrange for the candidate to have an hour or two to himself, preferably someplace where he could just lie down. It's just exhausting!"

Matt got the position at Elizabethtown, and even though it's just a one-year job with the possibility of a renewal, he is extremely pleased. "The overwhelming possibility is that people who get jobs at places like Michigan, Wisconsin, and Notre Dame won't get tenure and will be out of work in five years. I think going for 'a biggie' is suicidal. If I had a choice, I'd take something like Elizabethtown where you can get tenure, and then with that base maybe you try to move up."

Looking back on his successful job search, Matt has high praise for his dissertation director and the English department's administrative staff, but he feels there is at least one area where there could be better support. "One of the things I'd like to see the English department do that they do not do is maintain a really strong presence at MLA. We're ridiculously under-represented there. We should have a lot more faculty there who've seen the dossiers, who know who the candidates are. Graduate students do



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not have access to a network. Faculty members do. Friends on hiring committees at other universities say it is really surprising how little representation a university the size of Michigan has at these things. Michigan needs to learn to organize a job search at the convention much more effectively."

How well the department does for its students still matters to Matt. After all, he'll be doing this again this coming fall as insurance against not being renewed.

After being turned down by Illinois State, drama specialist Kate Kelly spent a few days getting her thoughts together and then went about taking on more consulting work while she surveyed long-term non-academic options. In early March, this efficient scenario was interrupted by a phone call. It was Texas A&M, which had interviewed Kate for a tenure-track job. The last news she'd had from them was a note giving her the clear impression that they had decided not to hire anyone in drama. But now the voice on the line was asking if Kate was still looking. Cool as ever, she described her situation, emphasizing her husband's requirements. A little later, the chairman called to offer her the position. To get more of a feel for the place, Kate flew down. She was so encouraged by the salary, teaching load, and departmental ambience, not to mention the promising job opportunities for her engineer husband, that she accepted. Although she sometimes gets excited by this turn of events, she has gotten caught up in logistics, so "there has not been a real clear-cut sense of overwhelming joy." Also, Kate has a lot more perspective than she could possibly lose over one success. In fact, she's already looking for the undertow in this sudden tide of good fortune. "I still don't know if I want to make this my life's work. At A&M, they have a real strong publication requirement—a book for tenure. I might not want to publish."

Although none of Jane's MLA interviews panned out, the market for composition teachers is so flush that there was a second convention just for them back at the New York Hilton in March. She had eight interviews there, and by the middle of April she had received a three-year non-renewable offer from the University of Cincinnati. Saying that she'd "love to have multiple offers," Jane chose not to respond until she hears from her preferred tenure-track options—Skidmore, Elizabethtown, and Ferris State. As she waits, she's as ebullient as ever, "just excited to be out on the job market."

At long last, John, the American literature specialist, seemed to be breaking out of his five-year slump. He had nine interviews at MLA, mostly at top schools. He attributes the switch to his book. However, he continued to run into bureaucratic logjams. His very first

interview, with Harvard, was complicated by the school's failure to tell anyone the location of its departmental hotel suite. Finally, after squandering many dimes, much shoe leather, and half a night's sleep, John was able to divine this mystery. "At the interview the next day, I didn't tell them that I'd had any problems," he related. "I'm happy if somebody else doesn't make the interview! It's a horrible thing, but I've gone through so much that I'll get a job in an illegitimate way if I have to."

Other pitfalls in New York would have fazed anyone but John. "The University of Illinois had a party for all the candidates, which is tasteless. The chairman of their department said that the real purpose of the party was to give all the other people from Illinois a feeling of having input into the decision, even though they really didn't. The party was actually fun. I talked to a lot of the other candidates. There were a few awkward moments. I met this candidate from Hopkins, and we were standing there talking when a pretty well-known Americanist on the Illinois faculty came up. And this Hopkins guy says, 'When Harvard called me, they asked for my whole dissertation! Isn't that something?' So the dilemma is in my mind—do I say something that indicates that, yes, I was interviewed by Harvard, too? And if I do that, will this woman from Illinois understand that I'm doing it only because this guy cornered me? I decided to take the risk that she would understand. So I said, 'Oh, actually I thought that was kind of neat when they called me like that.'"

At the Wellesley interview, John was told that he was a very attractive applicant but that "you've got so much experience that we don't think we can pay you enough." "They can't pay me enough!" John explodes. "If nobody else is going to pay me anything, they can pay me \$10,000 and it's enough!"

After the convention, John was invited to Mills College for a campus visit, but didn't get the offer. And that was it. Zero for five. After striking out, John investigated positions at good prep schools in New York City and was even looking into the mechanics of collecting unemployment. But he deferred these options by accepting the U-M English department's recent offer of a one-semester extension coupled with the possibility of a second semester's renewal. But these days even his considerable spirits are often down. "You see these articles coming out saying how we're going to have a lost generation of scholars because the smart people are no longer going into the humanities. Oh, I get so angry when I hear that! If they're not dedicated enough to do it because they want to go out and make \$70,000 as a lawyer, then overall it doesn't seem any great tragedy. So what if there are only ten instead of twelve books on Melville coming out a year? If anything, we should have one or two instead of twelve. Meanwhile, all of us *lost* scholars are saying 'Here I am! Here I am!' and I think some of us are pretty good, and nobody's out there to hire us."

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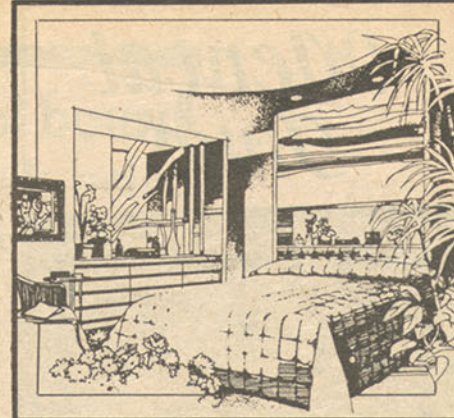
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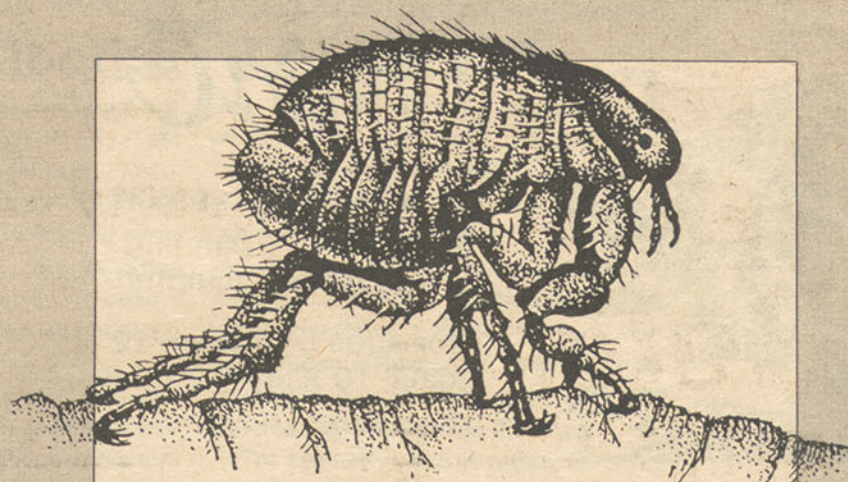
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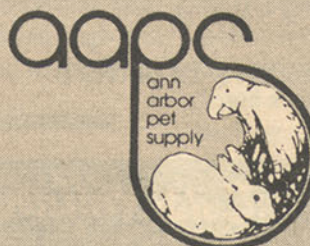
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Ann Arborites find themselves peering at photographs of eleven school board candidates this spring, trying to find in their faces clues as to which three would make the best trustees to join new superintendent Richard Benjamin, who arrives in July to start a new era in local school affairs.

Not in a decade have so many people entered the race. Not in a decade have there been so few clear endorsements from the citizens' groups that have helped sift and sort through the entrants' backgrounds and views. In fact, the formidable Citizens Urging Responsible Education (CURE), which has long backed trios of conservative-minded campaigners, has disbanded. All of CURE's candidates were defeated in 1982 and 1983, leaving some of last year's also-

rans sure that CURE's endorsement had hurt more than it had helped. According to past trustee Wendy Barhydt, a CURE member, the group has recently had a harder time finding people it wanted to endorse who were willing to run.

CURE's counter-organization, the liberal Citizens for Better Schools (CBS), also found few candidates it wanted to endorse. CBS spokespeople like Nancy Darnell and teachers' union executive Dave Harrell say their group's members were demoralized by the actions of the board they helped to create. CBS and the teachers worked to elect six of the nine trustees on this year's board. (They backed Krehbiel, Bugajski, Royster, Rezmierski, Hackney, and the late Evelyn Avsharian. CBS also backed Gamble, although the teachers did not.) Only two trustees, retiring conservatives Jim White and Bob Foster, ran on CURE slates. And yet the board this year took stands far removed from those its supporters anticipated. In particular, the board tried to strip teachers of their contractually provided insurance company, an issue that precipitated last fall's strike. The trustees' distressed supporters also faulted the board for failing to adopt new, positive working goals. CBS workers concluded that they had naively backed candidates with insufficient experience, whose views they had not fully understood.

Eleven candidates have plunged into the vacuum left by the withdrawal of CURE and the paralysis of CBS. Most are running as avowed independents and many have minimal experience in local school affairs.

The only incumbent seeking re-election on June 11 is board president Bob Gamble, seventy, whose fortunes may suffer from the anger of his former sup-

There was a time when school board candidates were conveniently labeled "liberals" and "conservatives" and coalitions formed behind each camp. But now candidates are on their own, and difficult choices face the voter.

The Confusing Election

The issue was lost amid the press of other business, as Gamble moved the board through its complex agendas with relish and snap, seemingly confident that few problems required in-depth attention.

porters. In taking Gamble's measure, voters may recall that when he joined the board in 1981 open antagonisms flourished. The raspy, blunt style of foes Paul Weinhold and Lana Pollack had set a pattern of hostility and personal attack. Gamble, a fundamentally humane man who believes in the good intentions and dignity of others, pointedly addressed other trustees with civility. He cut the chronic tension with dryly humorous cracks and corny wordplay. He praised administrators for reports that had often been perfunctorily received. At first Gamble's old-fashioned, almost courtly approach seemed downright shocking, as if he had dropped from another planet. But over the years, his influence spread, and board members nowadays more often hear each other out politely, if with little enthusiasm.

As Gamble gained the board presidency and became head of a moderate majority, however, his detractors note that he did not press for new board goals that reflected the new trustees' concerns. In fact, when his colleagues raised issues, he often moved to "cool them out," implying that administrators had problems under control. For example, when trustees voiced alarm at the disproportionately high rate of black student suspensions, Gamble and administrators expressed assurances that the matter was being dealt with. The trustees did not stop to consider and vote on specific reforms that might have ameliorated the problem. In fact, one successful anti-suspension program at Huron High was junked by administrators at midyear.

Above all, Gamble's critics charge that he was part of the seven-person bloc that backed teachers into a corner, forcing them to strike to save their health insurance contract. "Because of that, we [teachers] came to look almost like criminals to many people," past union head Dick Taylor says bitterly. The trustees' drastic action against those who had helped elect them, says Taylor, was seen as an act of profound betrayal.

The strike melded trustees into a tightly knit band who saw themselves as beleaguered by outsiders. "They are my board family," says trustee Eunice Royster, describing her deep feeling of commitment to her colleagues. This inward-turning focus led trustees easily into secret sessions to consider candidates for the superintendency. Critics believe it also gave undue influence all year to senior trustees Foster and White, the only two avowed conservatives on the board.

For trustees it was a rudderless year. The departure of former superintendent Harry Howard and the sudden cessation of the tight, top-heavy control he wielded had left trustees with little experience in charting their own course.

As voters weigh this record, some will note that Gamble presided over a board that has some laudable achievements to its credit. Above all, the trustees persisted until they found a highly qualified, apparently topflight new superintendent. Although many local residents viewed the lengthy search process with exasperation, the trustees courageously rejected the second-rate candidates unearthed by an unimaginative consulting crew. They found a better search consultant and saw the long process through to success. Their choice will mark the course of the district for years.

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his colleagues was to stop in its tracks the steamroller of autocratic high school reform-by-administrative-fiat that the previous board had set in motion. Under the plan, administrators had drawn up a proposal to change high school courses and graduation requirements with little input from the district's knowledgeable teaching staff or from parents. The reform plan had been based not on data about students' current performance, but rather on the belief that "we've got to tighten up." The board heeded administrators' and teachers' warnings that more faculty input was essential if the plan were ultimately to be both excellent and viable.

The trustees also took a determined look at the costly problem of small, underutilized schools. They began with a study of the effect of small schools on children, laying some groundwork for a decision on school reorganization that is likely to be made next year.

Finally, they slashed nearly \$2 million from their budget, cutting sharply into staff and operating expenses, but preserving the schools' educational program. They decided to ask voters for a millage boost on June 11 to keep the budget in balance and give the new superintendent some breathing room within which to seek cost-cutting structural reforms.

Voters will have these issues in mind when they try to decide which candidates to support in the election. They will compare the contestants' views on school closings, on school finance, on high school reform, on the kind of education they favor for Ann Arbor, and on teacher, board, and administrative relationships, as if sifting through tea leaves looking for portents of the future they hope to see in Ann Arbor's schools.

Two sales-minded candidates

Two enthusiastic sales experts who are both former teachers want to share their talents with the schools. One is Donald Slazinski, fifty-one, a bluff and hearty man, brimming with good spirits, who has degrees in social science, teaching, and political science from Wayne State. "I think I'm a wonderful blend for the board!" he says jovially. "As a past teacher, I have empathy for the teachers. I also have empathy as a businessman and a land-owning taxpayer." Slazinski taught English and social studies for six years in Detroit and its suburbs, and during a stint in the army he organized and taught in training courses from truck maintenance to law. A highly successful sales manager and trainer of salespeople for the Bert L. Smokler building company and now a private builder and consultant, Slazinski says he would bring to the board a familiarity with the city gained over twenty-four years as a local businessman. Citing his dual teaching and business background, he says, "I'd like to be known as a healer, an arbitrator, a negotiator between teachers and people with kids." In his profession, he says, "we work for win/win situations."

Another sales-and-teaching candidate is Mike Palmisano, forty-one, whose marketing handiwork appears in maize-and-blue bump-

er stickers around town. "I know I have to get my name out," says Palmisano, who specializes in promotions at the U-M athletic department and has lived in Ann Arbor for five years. Palmisano taught health and physical education and coached wrestling and football at Ohio Northern University. He supervised student teachers and coached at the University of Nebraska. He now coaches a variety of youth sports in Ann Arbor and heads a national athletic marketing organization, which he founded. He is the father of three children.

Palmisano, an enterprising go-getter, is full of ideas, some quite unusual, like inviting local businesses to buy textbooks, with labels acknowledging their contribution pasted in the front of each new book. He suggests trying to head off school closings by housing something else in the unused part of the building, "like a private school or an art center."

Palmisano says with supreme confidence, "I can balance the budget," adding that he would pull off the feat that has stymied the current board for months, while paying higher utilities, insurance, and wages, and while maintaining current "basic" programs. Although he is vague about where he would trim, Palmisano says, "One reason I'm running is to oppose the millage."

Slazinski and Palmisano have several views in common. Both call for more positive board-teacher relations. "Pat people on the back; don't kick 'em in the butt," says Palmisano cheerfully. He would give teachers a more active role in improving the whole educational process. "Teachers work with students all the time. They know what's good and bad for them."

Slazinski agrees. "We have to let teachers do the job, not tell them how to do it. We have to get their pictures in the paper. Let people know that local teachers win national awards and our kids win scholarships. That's the way to get people to vote for the millage." Although he has not decided how he will vote, he notes that Ann Arborites have a long record of supporting school taxes "if they are convinced the money is well spent."

When it comes to insurance, Slazinski takes a forthright stand that might not be regarded as "healing" by teachers: "Put it up to the community on a vote. 'Should our teachers share in the cost of this insurance?'" He adds, "The teachers' choice may be, 'Am I interested in the kids—or in my retirement or insurance policies?'"

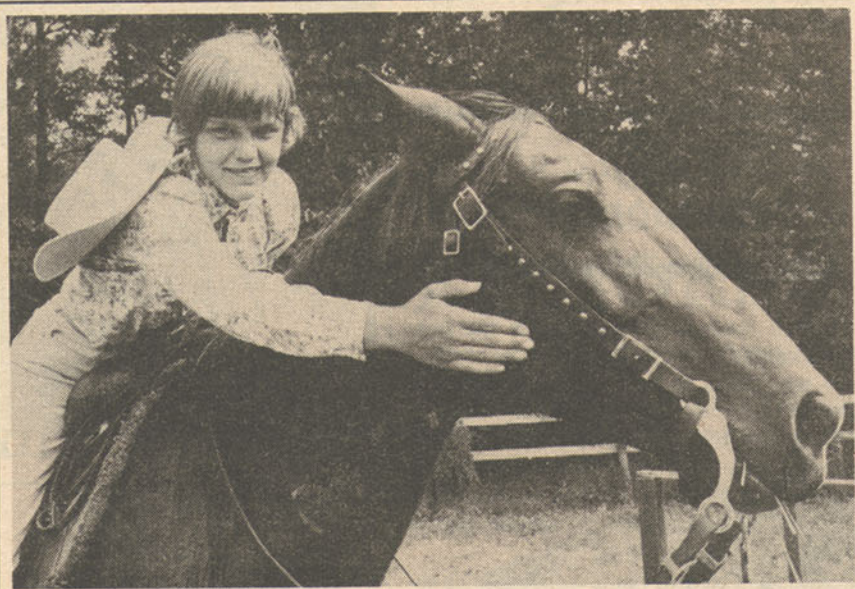
Palmisano suggests looking at alternative health care approaches instead of asking teachers outright to give up their current policies. He believes the school system and St. Joe's and University Hospital might join in their own insurance plan to keep costs low.

The two men differ on what they describe as important in education. Palmisano stresses "the three r's" and says he moved his daughter into St. Francis parochial school to get her "a more structured atmosphere—more direction in the basics, reading, and math"—than provided in Lawton elementary. Slazinski says, "Kids have to have an education that makes them creative and flexible and gives them a favorable attitude to lifelong learning. They should enjoy and not resist learning new things." When talking about the problems of low-income students, Slazinski sees the solution in "a stronger connection between school and home," adding enthusiastically, "Understanding! Rapport! Empathy! Love! Pile it on! Sell, sell, sell! That's what it adds up to."

Slazinski was motivated to run by an *Ann Arbor News* article decrying the initial dearth of board candidates, an article that touched off an avalanche of entries. He and his wife have no children, but he acts "as a grandfather to many of my friends' children." Running without a campaign manager, Slazinski describes his bid as "walking and knocking: I hope my support will come from the people

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and Pioneer High. Blakemore attended Northern Michigan University, where he earned a teaching certificate in the relatively new field of health education. He taught briefly, but headed for a management career with the American Lung Association and auto supply firms, gaining rapid advancement. Blakemore comes across as an imaginative, thorough, problem-focused person, whose views reflect his background in both business and education: "We have to give the consumer of our product the greatest educational bang for the buck. That's a heck of an intriguing problem. We've got to be creative here."

Blakemore's suggestions for the divided Ann Arbor district are straightforward: "The school board and the teachers' bargaining unit have got to set goals in a communal fashion, deciding where they are trying to get to on fringe benefits and on stiffening graduation requirements." He adds, "A spirit of confrontation will not work. Teachers have got to play an integral part when changes are made." Blakemore explains, "The people in the trenches can give valuable insights. That group is going to have to be involved." His analysis of the insurance impasse is that "communication was a problem. Last year somebody wasn't listening, or somebody wasn't making their points clearly enough."

Blakemore's views on education are illustrated by his applause for the district's new elementary math system as "an innovative approach that is making math more interesting, increasing student participation, and resulting in better understanding." He agrees with educational critic Theodore Sizer: "Let's get into some *thinking* in school and get kids more excited about learning."

Saying, "I like to take a fresh look at problems," Blakemore proposes restructuring grade levels with four-year programs in high school, middle school, and elementary school, feeling that this would allow for more efficient use of buildings and would cluster the more expensive specialized equipment for athletics, music, etc. in the schools with older children.

Blakemore has not decided whether to support the millage. He dislikes the board's two-tier tax package, which will kick in with a second millage boost after one year. (Trustees are asking for .8 mills this year and adding 1.1 mills during the second year.) Blakemore believes that the system needs more money at present, but says he hopes long-range planning will soon enable the board to avoid levying the second tier of the increase. He notes that trustees have saved taxpayers \$12 million over the last few years with similar restraint.

Blakemore and his wife expect their first child this year. After talking with retired teachers and administrators about school problems, he decided, "I'd be able to contribute." He and his campaign manager, David McGuigan, and a small committee are planning a fairly low-key campaign using flyers and direct contacts around town.

An energetic school activist

Lynn Rivers is the only one of the eleven candidates to receive endorsements this year from the liberal CBS (Citizens for Better Schools) and the teachers' union. Rivers, twenty-seven, is an energetic U-M Ph.D. candidate in anthropology, focusing on behavior and motivation. The mother of two children, she has been active in school affairs in Bryant and Pattengill Schools, serving on PTO

Council committees, in Girl Scout troops, and in the district's open classroom program at Pattengill. "Anything Lynn tackles, she'll do well," says supporter Barbara Schneider, a member of CBS and of the Area Association for Gifted Children. "Lynn is dynamic, well informed, has a quick mind, and she's very thorough." Schneider adds that Rivers has a good head for budgetary matters.

Rivers wants to head off strikes with a system of year-round negotiations and issue resolution mechanisms, seeking third party help if necessary to achieve a contract. She is convinced that the insurance issue can be resolved by give and take.

On school closings, Rivers suggests that parents and teachers in each school community need to work with the board to assure that their school is cost-effective. "I'd have to be convinced we had exhausted every alternative" before closing a school. She suggests looking first at "compatible uses." For instance, in one district a day-care center leased school space and looked after the school's students before and after school. Another district leased part of a school to a pediatrician. Many others rent to preschools. Magnet programs can also share part of a building, bringing in new children.

Rivers supports magnets "as long as the community continues to back them." A 1982 state survey showed that "seventy-six percent of the people in Ann Arbor" favor such local alternatives. She also likes the idea of new superintendent Richard Benjamin that each neighborhood school should develop its own character.

Rivers says she hopes trustees will make sure, before adopting a high school reform plan, that they understand "what we can do to help the ten percent of our students for whom current approaches are not working." She says her basic commitment is "to see every student in Ann Arbor leave school with a sense of self-worth and with the basic preparation to enter the next stage of their lives, whether college or work."

A tireless worker, Rivers is visiting all thirty-five public schools as part of her campaign. She has a small, active organization and is being endorsed in pre-election literature prepared by CBS and the teachers' union.

Two practitioners of the scientific method

The race also features two talkative scientists, who both say one of their key roles on the board would be to ask tough, repeated questions until they got at the facts. Interestingly, their philosophical orientations seem poles apart. One is U-M pharmacological researcher Philip Stetson, thirty-six, with MD. and Ph.D. degrees from New York University. Stetson emphatically favors "traditional" education and doubts the need for educational alternatives like open classrooms and special programs for bright youngsters. He calls for the adoption of tougher graduation requirements without delay.

Also trained as a scientist is clinical psychologist Thornton Zeigler, seventy-five, whose Ph.D. comes from Johns Hopkins. He worked with troubled youngsters at University Hospital, with a careful eye on their learning difficulties. Since his retirement he has been a popular volunteer at Bach School in the Teaching Learning Community program that enlists older people as classroom aides. Zeigler comes across as an intelligent academ-

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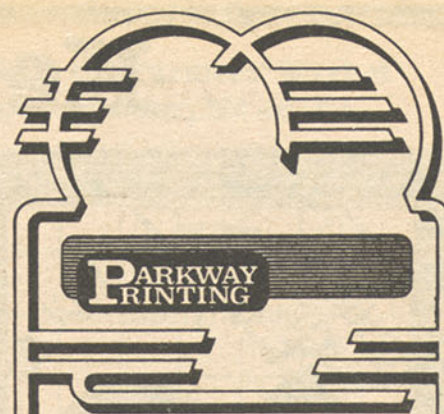
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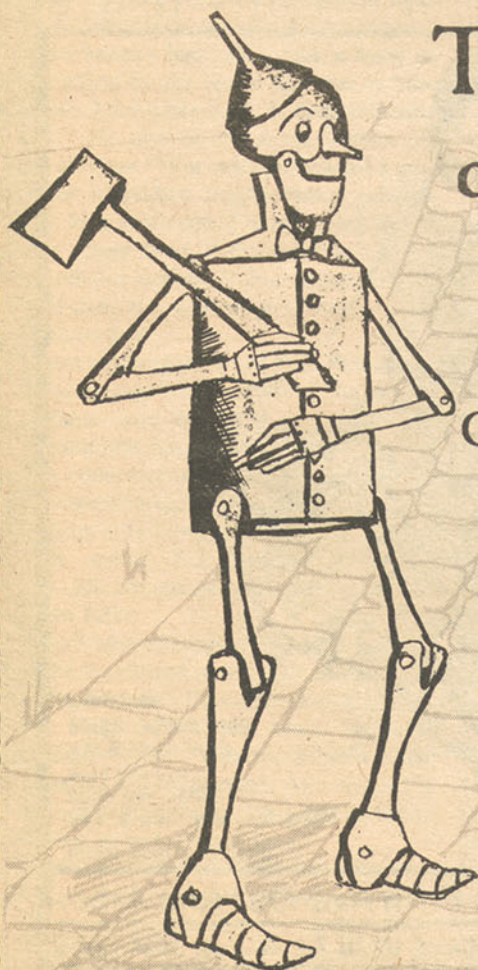
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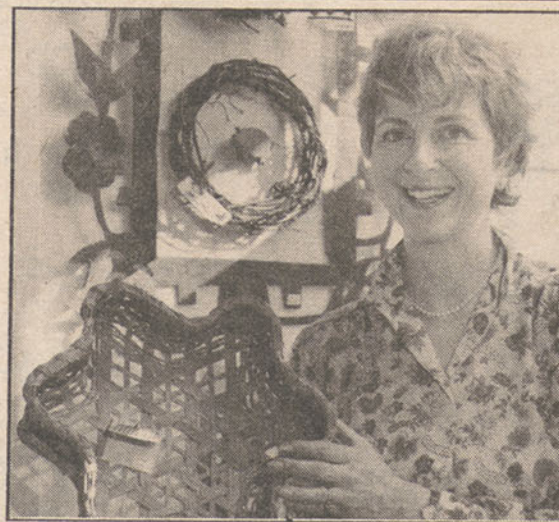
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ic, with a combination of humor, irascibility, and persistence. "I'm especially good at 'How do you know that?'" he says. He intends to ask repeatedly what the system is doing to avoid "turning off" bright youngsters from learning and how it is working to assure that every youngster gets motivated to learn. "What happens to the child who isn't doing well in school?" he says. "How sure are we that we can't do something to wake up that kid?"

Both men say they will look below the surface of administrators' presentations. But while psychologist Zeigler is philosophically rueful about the tendency of people to look at issues "as if there were only one factor involved," pharmacologist Stetson is in bitter earnest and openly suspicious of administrators. "I don't like to be lied to," he says of one central administrator's presentation.

Stetson is sharply critical of the current board. In explaining why he will vote against the millage requested by trustees this spring, he says, "I would vote for the millage if the board had made a long-range, five-to-ten-year plan for financial stability, but the present board shows no interest in looking long range." Stetson faults the trustees' decision to wait to involve the new superintendent before making major changes in the school system. He believes that while it was searching for a new school head this last year, the board should also have embarked on its own ambitious program, developing a long-range financial plan, closing schools, reorganizing the grade levels in elementary and/or secondary schools, and adopting the administration's high school reform plan.

Although he admires Weinhold's views, Stetson would go farther on some issues than did the conservative board president. He thinks Weinhold erred in letting parents' protests block the closing of schools and that he should have moved to collect more of the tax monies that previous boards left untouched out of mercy for taxpayers' pocketbooks. "We missed a chance to maintain a much higher surplus," Stetson says, than the \$1.5 million pad the board keeps to back up its \$50-plus million budget. Stetson also calls for the system's teachers to take a lesson from the auto workers and "make a significant contribution" in order to save the district money.

Zeigler laments high taxes. Still, a boost in millage asked by the board this year is "inescapable. I don't like it, but I reluctantly support it." He also differs from Stetson on school closings. "I'm oriented toward keeping those individual neighborhood schools open as long as we can. I'm not going to say we won't close them. We're going to have to live within our income. If that means closing, okay. If there are other ways of doing it, we oughtn't to do it."

Stetson has the support of Paul Weinhold. Although he says Weinhold asked him to run, he explains—and Weinhold confirms—that the request was not a formal draft. Stetson plans a conventional race with leaflets and public appearances, one of which will be in a Republican City Committee meeting, marking his search for conservative-minded backers. His campaign committee is headed by Susan Julius.

Zeigler's base of support is in Bach School, where he is referred to as "our candidate," and in St. Andrew's Episcopal church. Social worker Hugh McPherson heads his campaign. Zeigler hopes "parents, taxpayers, and older people will support me. As a retiree I'll give a good deal of energy. I'm going to do my damndest to be a good trustee."

Zeigler must channel what he calls "my tendency to talk too much" if he hopes to be an effective trustee. Stetson, too, is often an exhausting talker who seems to see himself as critic and truth-finder rather than team player, at least with current trustees.

Two conscientious newcomers

Two more candidates who decided to run when they saw the *Ann Arbor News* election story are Ron Trimmer and Raymond Rucky. Both are relative newcomers, having lived in town just two to two and half years each. They stepped forward as conscientious citizens, ready to serve. "You need somebody to run," says Trimmer. "I'll make that commitment." Both men, however, have a combination of electoral handicaps. Both have relatively limited background information on Ann Arbor school affairs, far more low-key personal styles than many candidates, and apparently limited bases of support.

Trimmer, thirty-nine, has many years of experience as a U-M purchasing agent in Flint and Ann Arbor. He has been a determined advocate on behalf of retarded citizens in the Oakland area. His two sons, who attend Angell and Clague, are on local sports teams, and he has become a team coordinator, cub master, and assistant scout master. "I do putter," he says modestly, describing these activities.

Trimmer consulted with former board member Clarence Dukes, who told him "it takes at least twenty-five hours a week to do the job right." He plans to keep in touch with Dukes on issues and to talk with principals and parents. "Communication and listening are the key. You've got to listen to all sides."

Trimmer is concerned about school finances. He wants to make sure that "teachers are earning their pay" and that the system is not making unnecessary bus runs, for example. He suggests the public might help support school athletics with direct financial contributions. He likes the anchor teacher program at Clague and supports vocational education for the non-college bound.

Trimmer is running his own modest campaign and soliciting no funds. His newness could be an advantage, he says. "I listen—and can talk a lot. I'm new to the area. My opinions are not totally set. I can work with about anybody."

Fellow newcomer Raymond Rucky, thirty-four, a father of four young children, says he is running in order to set an example of involvement and leadership for his youngsters. As a sales representative for a small auto-related firm, he has the flexibility to devote time to the board. His daughter attends Mitchell elementary, where his wife is active in the PTO.

Rucky, a graduate of Central Michigan University, taught briefly in secondary school before being laid off and heading for industry. He trained customers in Xycom, a computer firm, and became a sales engineer for AVL, a firm that supplies service to auto and oil companies and to the government.

Rucky has enjoyed going door-to-door, meeting people with differing views. He has been talking to neighbors about school taxes, finding some who will pay "whatever it takes" and others who say they are selling their homes because of high taxes. "Everyone agrees some small schools must be closed down," he says. He also suggests the district hold fund raisers, like the auctions on public television. Contributors could receive tax breaks. Or the schools might hold charity functions, having, for example "big-name rock groups" come to town at reduced fees. "It's usually not a money problem. It's an idea problem."

Rucky says he would look to see if local teachers are absent more than they should be. He suggests that as an incentive, teachers who do not use up their permitted "sick days"

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might get some money back, because they save the system the cost of hiring expensive substitute teachers. Upset by experiences in the school system where he worked, Rucky sadly recalls children who got caught in bureaucratic red tape and failed to get the remedial help they needed and youngsters with callous, punitive parents. He took steps to help some of those youngsters and would carry the same sympathies to the board.

A full-time educational pro

"I know education," says *Daniel Webster*, explaining his candidacy. "I've enjoyed Ann Arbor so much, I wanted to give something back." Webster, forty, is an unusual candidate in that he is a full-time professional educator. He is an assistant principal twenty miles away in Tecumseh High School, where he handles student discipline and scheduling and also works in curriculum and "student progress." Webster has lived in Ann Arbor for four years while completing a Ph.D. in educational administration. He hopes to be a superintendent someday. He characterizes himself as "modest, low-key, capable, and confident—with lots of common sense."

Webster, who taught junior high English and history for four years in Highland Park, is on a high school accrediting team for the North Central Association. He consults on gifted education and has an extensive background in guidance and counseling. He has a two-year-old daughter.

A reflective man, Webster is interested in people of different cultures and has lived and worked in other countries—with the Masai in Africa and Bedouins in the Middle East—"to get to know the people." He says similarly that it takes a while to get to know a school system, with all of its inner dynamics. If elected he will study the Ann Arbor system intensively. "I always do my homework."

On the thorny issue of teachers' insurance, Webster has an unusual perspective. He has personally held a policy with the teachers' disputed MESSA insurance company for seventeen years. "Teachers should be adequately covered and have no problems with insurance," he says. "It's an important thing if you have a family." On the other hand, he adds, "I don't believe in teachers' strikes; they split a school system. Things should be resolved by treating people as professionals and discussing things with them." He promises to research the insurance issue thoroughly, talking with insurance carriers, teachers, and board members to get in-depth information. "I don't make snap judgments."

Webster believes in "the management team" concept in which the board, the administration, and the teachers try to solve problems together. Yet his approach also reflects the conventional school hierarchy. He suggests that "there are channels of communication people should follow, in which teachers bring their ideas to administrators, who take them to their supervisors, who take them to the board." □



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guide, pp. 57-60.

ELECTION GUIDE

ANN ARBOR SCHOOL ELECTION

MONDAY, JUNE 11, 1984



CANDIDATES

Trustees—Ann Arbor Board of Education

Board members are elected for 3-year terms.

School elections are nonpartisan elections.

Candidates' names appear on the ballot alphabetically.

Vote for ANY THREE

JAMES C. ANDERSON
DANIEL J. BLAKEMORE
ROBERT GAMBLE (INCUMBENT)
MICHAEL PALMISANO
LYNN RIVERS
RAYMOND W. RUCKY

DONALD J. SLAZINSKI
PHILIP L. STETSON
RONALD M. TRIMMER
DANIEL WEBSTER
THORNTON WOODWARD ZEIGLER

Robert B. Foster and James White, incumbents,
are not seeking re-election.

BALLOT PROPOSAL

Request for Operating Millage Increase

See inside pages for information on candidates and proposal.

NON-PARTISAN INFORMATION PREPARED BY THE
LEAGUE OF WOMEN VOTERS OF THE ANN ARBOR AREA

CANDIDATES

Following statements are printed exactly as submitted by the candidates, without editing by League of Women Voters. Each of the candidates was asked to respond to the following question: What do you consider to be the major issues facing the Ann Arbor School Board?

NAME: James C. Anderson

ADDRESS: 1116 Norman Place
Ann Arbor, MI 48103

OCCUPATION: Salesman

BIOGRAPHICAL INFORMATION:

36 years old. Divorced. Son 7 years old. Educated Tougaloo College, Brown University and Kent Law School.

I believe we should increase our academic efforts in the lower grade levels with more emphasis on elementary education, particularly in the area of science. This is where creativity began in our youth.

I am concerned about attracting and retaining talented and productive personnel. I would like to see us raise starting salaries of teachers and strengthen the health benefits to attract more talented personnel. There is also a need to reward tenure to retain this talented and productive personnel. I also believe that since Ann Arbor is perhaps the epitome of what education is all about in our state, our board should be first to offer a resolution to the state legislature to divorce education from the property taxes.

I would like to see strong emphasis on guidance and counseling particularly at the ninth grade level.

NAME: Daniel J. Blakemore

ADDRESS: 2873 Verle
Ann Arbor, MI 48104

OCCUPATION: Vice President of Continental Cutting Tool Co., Detroit.

BIOGRAPHICAL INFORMATION: Married. 28 years old. 1974 Graduate of Pioneer High School, 1978 Graduate of Northern Michigan University, B.S. Health Education, Secondary Teaching Certificate. Former Regional Director of the American Lung Association of Michigan for the Upper Peninsula. Long time Ann Arbor resident.

The major issue facing the Ann Arbor Public School system is to develop a spirit of cooperation and communication between teachers, school administrators and the Board of Education. Differences that led to the 1983 teachers strike must be resolved in order to insure a quality education for the children of our community.

Declining enrollment is a problem that must be dealt with. A broad reorganization program will provide a long term solution to the problem. The reorganization should consist of realignment of grade levels in the various school buildings to house kindergarten through fourth as elementary, fifth through eighth as intermediate and ninth through twelfth as high school. Simply closing classrooms will not solve the problem. We must begin to utilize our school buildings.

We must continue providing an adequate level of funding for the public schools. A high quality education is essential to prepare the children of our community for the challenges of the twenty-first century. Creative management, efficient use of tax dollars and budget cuts can help cope with rising operating costs.

The Citizens of Ann Arbor should elect Trustees from all walks of life to fairly represent the people of Ann Arbor.

NAME: Robert R. Gamble

ADDRESS: 1475 Roxbury
Ann Arbor, MI 48104

OCCUPATION: Retired professional in the

fields of Recreation/Parks and Public Administration

BIOGRAPHICAL INFORMATION:

Age: LXX; Hometown: Peoria, Illinois; President, Ann Arbor Board of Education; For 17 years member and occasional president Board of Education, North Shore Schools, Sea Cliff, Long Island, New York; A.B., Knox College; attended Duke Law School and American University Graduate School of Public Administration; Initiated County Recreation and Parks Departments in Nassau County (adjoining New York City) and Washtenaw (Independence Lake, County Farm, Parker Mill, Rolling Hills). Elder and member, Peace and Hunger Task Forces, First Presbyterian Church, Ann Arbor; Vice-chair, Inter-Faith Council of Congregations (IFCC), Washtenaw County School Officers' Association, and Friends of Parker Mill, Inc.; RSVP Advisory Council, Executive Committee Washtenaw Land Conservancy. Husband since 1941 of Frances M. Gamble (no children).

The following are major issues facing the Ann Arbor school board:

1. *The New Superintendent*—Cooperating unreservedly with an outstanding new Superintendent of Schools as he undertakes the leadership of our schools.
2. *Finances*—Continuing to achieve strong financial support by providing quality of overall program this community desires with responsible concern for cost, efficiency and effectiveness.
3. *Teachers*—Enlisting teachers in a common effort to relieve adversarial climate and to build strong bonds of mutual respect with Board and administration.
4. *Curriculum*—Revising our courses of study for living and working in the 21st century, with continuing help of school administrators, teachers, parents, students, and concerned citizens.
5. *"Small Schools"*—Reorganizing our school system to provide the best possible teaching and learning conditions in elementary, intermediate, and high schools, including alternative schools.
6. *Effective Schools*—Creating schools which are even more effective, perhaps by giving more responsibility and authority to principals.
7. *Adults*—Responding to the large and growing number of residents who, with or without school age children, are interested in instructional and leisure time opportunities for themselves, as well as for others.
8. *Equity*—Driving ahead for equity in opportunity among the races and between the sexes.

NAME: Michael Palmisano

ADDRESS: 2483 Dundee
Ann Arbor, MI 48103

OCCUPATION: Administrative Athletic Associate

BIOGRAPHICAL INFORMATION:

Education, BS University of Michigan; M Ed Miami University; Post Graduate Courses in Education Administration, University of Nebraska; United Way Division Chairman, University of Michigan; Volunteer Fund Raiser, Catherine McAuley Health Center; coached a variety of Ann Arbor youth sports teams; Ohio Northern University President of Faculty Senate; Supervisor Student Teachers, University of Nebraska, Omaha; Member of the Omaha Elections Board. **Family:** 41 years old, wife, Linda, Junior High Teacher at St. Francis School teaching English and literature; Ryan, 15, 9th grader at Slauson

Junior High; Jason, 13, 8th grader at Slauson Junior High; Nicole, 11, 5th grader at St. Francis School.

Quality education in this Community is a very emotional issue.

Where should the dollars go in the educational budget? A priority for the Board is to maintain current programs without tax increases. It's time for realistic sensible planning. This is just one of the major issues facing the Board.

Three other major issues are; for the School Board machinery to function properly, there has to be a positive working relationship between the Board and unions. Productive negotiations are not possible under hostile conditions.

The School Board should be an anticipating group with creative ideas and energy. It is important that positive public relations be established among the Community, the School Board, and school associated personnel. We can not wait for a crisis before deciding to cooperate.

Changing graduation requirements is long overdue. I was appalled to find so many people thinking the senior year of school was to be treated as a "soft/reward" year for all the student's previous hard work. How can this be the attitude of a truly "top quality" program?

The major issue is making sure that the children of the Ann Arbor Community have the best. Let's begin by starting school on time this fall.

NAME: Lynn Rivers

ADDRESS: 3252 Braeburn Cir.
Ann Arbor

OCCUPATION: Anthropology student at U-M

BIOGRAPHICAL INFORMATION:

Age 27, married, 2 children, 5 & 8. Honors student U of M in Biological Anthropology. Entering U of M grad. program fall 1984. A.A. Public Schools involvement: Classroom volunteer, 2 yrs. with Girl Scouting/Bryant troupe, then with mixed open and traditional group at Pattengill, member Open School Group which brought original Open Classroom Proposal to Board of Ed. 1982. Service on Pattengill PTO Bd., All-City PTO Council, PTO Council's Superintendent Interview Committee, Superintendent's Advisory Council on Open Classroom Program, Open Classroom Coordinating Committee at Pattengill. Chair of Fund for Open Classrooms, a non-profit corporation I helped found. This organization has raised over \$10,000 in 18 mo. it has existed, has engendered support from community businesses, reached out to other A.A. Public Schools fundraising groups, and sent hundreds of kids to science camps and on urban excursions.

In the 1980's, the issue is excellence!

To me, an excellent school system is one where every child, regardless of sex, race, or neighborhood, will find opportunity for success and satisfaction. An excellent system would recognize the diversity within the population it serves and be flexible in its curricular offerings at all levels including support for present alternatives and exploration of further options such as magnets.

An excellent system would encourage community input in goal setting and program development. In helping secondary students achieve high personal success, such a system would motivate, not just mandate. It would recognize that the schools prepare students not just for college but for life as well.

An excellent system would be fiscally creative, and budgetary decisions would be

outgrowths of community goals. It would approach the closure of underutilized schools with a win/win attitude and a willingness to involve the entire community in that process.

An excellent school system would approach labor negotiation as just that - negotiation. When one issue becomes a give, another must logically become a take. A truly excellent system would be willing to adopt creative negotiative strategies such as year-long communication practices, issue resolution mechanisms, and, when necessary, third party arbitration.

For the Ann Arbor Board of Education, the issue is excellence!

NAME: Raymond W. Rucky

ADDRESS: 3166 Rosedale
Ann Arbor, MI 48104

OCCUPATION: Sales Engineer

BIOGRAPHICAL INFORMATION:

Married, four children, 34, graduate of Central Michigan University, graduate of Control Data Institute, taught junior and senior high school, instructor high tech firm, currently a sales engineer, lived and worked in West Germany.

Management skills, understanding of the issues and people, and the willingness to follow through are essential traits needed to tackle Ann Arbor's tough issues. We must avert another devastating teacher's strike. A strike is a "no win" situation where all lose, especially our children.

A long range budget plan must be implemented. To cover expenditures, millage increases should be a last resort. Increasing the millage to cover expenses does not always solve the problem. With declining enrollment, we should look at restructuring school boundaries and consolidating schools.

Parents, teachers, and students themselves feel a need for more stringent graduation requirements. There is support for restructuring the high school curriculum, but we should not stop there. Quality teachers should be maintained and new ones attracted. A shift back to "the basics" is a must, but future technology will require specialized training to meet the job market. Without "the basics" in elementary education there is no foundation for the future.

Discipline in the classroom is always of concern. Good discipline begins at home, is furthered by teachers, and supported by the administration. The rewards for students being respect for parents and teachers, education, and most of all one's self.

NAME: Donald J. Slazinski

ADDRESS: 1632 Marian Avenue
Ann Arbor, MI 48103

OCCUPATION: Self Employed Licensed Residential Builder/Broker, specializing in consulting and marketing new home communities.

BIOGRAPHICAL INFORMATION:

Member A.A. Bd. Realtors. 51 yr. old builder/broker residential real estate; 24 year resident A.A. Taught high school 2 years in Hamtramck, 4 years in Madison Heights. U.S. Army Training Officer in Germany 1955-1957. Grad. Wayne St. U., L.A. and College of Ed. Came to Ann Arbor in 1960 with the Bert L. Smokler Co. to sell Smokler's residential communities. Earned NAHB designation as lifetime member of Million Dollar Circle Sales & Marketing Council. Held position as community sales manager, corporate training director & gen-

eral sales manager. On Ann Arbor Board of Realtors. Married to Darleen. 19 years.

Our School Board should strive to reduce the adversarial tenseness that has developed with the AEA. Economic or political polarizations on school issues breed ill-will and diminishes community support whenever millage requests arise.

Labor-management disputes are as detrimental in the schools as they are in industry. Every effort should be made to enhance better communication and understanding between our school system and the community. The people of Ann Arbor need to know about the great things our schools are doing. They also want to know where we aren't so hot. Closed Board meetings should be kept to a minimum. People want to know what they are getting for their money and are resentful of waste.

Not everyone on the Board need be an educator or University employee. A more diverse group of trustees would further fiscal responsiveness. As a previous high school teacher and sales training director I empathize with our educators, but as a taxpayer I know Ann Arbor is not an inexhaustible cornucopia of cash. If you feel as I do, I'd appreciate your vote. No PAC donation will be solicited or accepted by myself or my supporters.

NAME: Philip L. Stetson MD—Ph.D.

ADDRESS: 1210 Creal Crescent
Ann Arbor, MI 48103

OCCUPATION: Pharmacologist

BIOGRAPHICAL INFORMATION:

I was educated in the public school system in the New England town of Windsor, Connecticut. I received my Bachelor of Arts degree from the School of Arts and Sciences of Cornell University in Ithaca, New York. Subsequently, I earned my Masters degree, a Doctorate in Pharmacology and my Medical degree at New York University in New York City. My wife, Elena, and I have four beautiful children all of whom will be educated in the public school system of Ann Arbor. In addition to the time devoted to my family and to my research in anti-cancer drugs, I have been a Cub Scout Den Leader for two years and have coached Recreation Department softball and baseball for the last four years. I have been active in the Wines Elementary school PTO and, most recently, served on the Superintendent's Community Panel on School Finance.

The Board of Education must cope with obvious problems; decreased enrollment,

dwindling resources coupled with increasing costs and the strain of an ever-increasing fund of knowledge that needs to be taught in a highly technological society. These reflections of national problems have reached critical proportions. Unfortunately, this crisis has been met with vacillation and a lack of leadership. An excellent curriculum revision proposal has been side-tracked, selection of a superintendent needlessly postponed and a just and equitable solution of administration-teacher disputes is not in sight.

The President's Report on Education states that school curricula have lost their central purpose—are cafeteria-style curricula in which the appetizers prevail. The Board, bowing to vocal proponents of special interests, has relegated this necessary curriculum revision to oblivion. We cannot afford such decisions. The problems facing the Board are the steady erosion of traditional core programs and the lack of a cohesive, far-reaching financial plan. Simply, the needs of the majority are not represented. Without a strong advocate for the majority, educational decisions in Ann Arbor will follow the path of least resistance, and for the majority, mediocrity will become the norm while special interests flourish.

NAME: Ronald M. Trimmer

ADDRESS: 330 Oakway
Ann Arbor, MI 48105

OCCUPATION: Purchasing Agent University of Michigan

BIOGRAPHICAL INFORMATION:

Married, Wife's Name Catherine; Children, Brian, Clague, and Bruce, Angell. Past President of LOPARC, Bd Member Lapeer Guardianship Inc. Past Member of the Citizens Advisory Council for Oakdale Regional Center. Past Chairman for the NAEB Michigan Region. Continued involvement with the youth soccer Association and the Boy Scouts.

The Board of Education needs to be an open body that will listen, plan and then act upon the many issues that face our school district. In order to do so, we must communicate with students, faculty, administrators and the community. The Parent Teacher Association is probably the most important link to the board members and should be utilized on an ongoing basis.

Among the several issues facing the Ann Arbor School Board, I find the financial situation to be the one that affects just about all the others. Where there is funding almost

anything can be accomplished.

1. Health costs are out of line and need to be revamped to satisfy both the staff and the board in an equitable matter.
2. Operational expenses need to be assessed and possibly redirected, such as the buildings, salaries and utilities.
3. Programing needs to be stressed at a greater level, definitely in the academics but also in other areas in order to assure a well rounded education.

It is felt that the present system does not give a well rounded and equal education at all of our schools, and the prime examples are apparent. The programing and the educational experiences should be equally balanced at all schools.

NAME: Daniel Webster

ADDRESS: 2605 Salisbury Lane
Ann Arbor, MI 48103

OCCUPATION: Assistant Principal, Tecumseh High School

BIOGRAPHICAL INFORMATION:

Married, one child. Age - 40. B.S. Central Michigan U., 1965; M.A. Eastern Mich. U., 1969 & 1972; Ed. Specialist Eastern Michigan U., 1978; Ph.D. U. of M., 1984. Work experience: High School Assistant Principal, College Instructor, Guidance Director, Counselor, Teacher. Consultations: North Central Evaluation Team, Talented and Gifted Students, Advisor on student drug education.

The Ann Arbor Board of Education is responsible for the organization and management of ideas, materials, policies, procedures, and people. Being a member of the Board of Education an individual needs to be familiar with current educational issues now facing the citizens of Ann Arbor. Issues dealing with curriculum, finance, and instruction within the class room are only a few of the issues that the new board will need to face.

As a candidate I bring to the board strengths needed to meet the challenge of being an Ann Arbor board member. Some of the strengths I bring to the community include:

1. A citizen with no special interest groups to support. The only interest is to continue to improve upon the quality of education for our children.
2. 18 years of administrative and educational experience.
3. A working knowledge of how schools operate both instructionally and financially.

4. A willingness to communicate to citizens, and have citizens communicate with me.

I want to be an active member of this community. Being elected to the Board of Education is one way to show my support and appreciation to Ann Arbor.

NAME: Thornton Woodward Zeigler

ADDRESS: 1115 Lincoln Ave.
Ann Arbor, MI 48104

OCCUPATION: Clinical Psychologist (Retired)

BIOGRAPHICAL INFORMATION:

Born: Baltimore, MD. 5/13/09. Studied: Johns Hopkins University 1925-32, 1935-36. PhD Psychology: 1936. Emergency Relief Worker, public and private agencies 1933-35. Faculty, Newcomb College (Tulane University) 1936-38. Psychologist, Department of Psychiatry: University Hospital and Faculty, University of Michigan Medical School 1939-Retirement, 1975. Licensed Psychologist State of Michigan. Membership: Episcopal Church. Volunteer: Teaching-Learning Communities, Ann Arbor Public Schools: 1979-present. Two sons and 2 grandchildren graduated from Ann Arbor Public Schools and have attended college.

The important issues are in balancing program, building utilization and finances. Whatever programs are dropped or cut back we must remember that community-oriented cultural enrichment programs are essential socially and politically! The neighborhood school concept, I am firmly convinced, must be preserved for similar reasons. Cost is a factor, of necessity, but not the only important one. It can cost too much to keep millage down.

While the proposed standards for high school graduation are commendable we must remember that our SAT and ACT scores are above the mean. Our good students are good indeed. My concern is with those who do not do so well. Certainly some lack innate capacity, but how many (through lack of parental stimulation, poor motivation, poor physical or mental health or whatever cause) are early shunted into a less stimulating classroom role? This can occur as early as elementary or intermediate school. An excellent advanced program is of no use to them! We must distinguish between capacity and achievement and most tests tend to confuse the two.

Our program must challenge children of all abilities and stimulate them to use those abilities to the utmost.

BALLOT PROPOSAL

Request for Operating Millage Increase

Ballot Wording

To increase the present authorized operating millage, shall the limitation of the amount of taxes which may be assessed against all property in the School District of the Public Schools of the City of Ann Arbor, Washtenaw County, Michigan be increased by \$.80 per \$1,000 (.8 mill) of the assessed valuation, as finally equalized, of all property in the School District for a period of five (5) years, being the years 1984, 1985, 1986, 1987 and 1988; and an additional \$1.10 per \$1,000 (1.1 mill) of the assessed valuation, as finally equalized, of all property in the School District for a period of four (4) years, being the years of 1985, 1986, 1987 and 1988, to provide funds for operating expenses?

Explanation

Millage	To Be Levied	Duration	To End
0.8	July '84	5 years	1988
plus 1.1	July '85	4 years	1988
Total 1.9			

If this two-stage millage request passes, a homeowner with a house whose market value is \$50,000 and which is assessed at \$25,000 will pay an additional tax of \$20 in 1984 and \$47.50 for the next four years. A homeowner with a house whose market value is \$100,000 and which is assessed at \$50,000 will pay an additional tax of \$40 in 1984 and \$95 for the next four years.

Last Day to Get Absentee Ballot

Saturday, June 9th, until 2:00 p.m. Applications may be obtained from the Ann Arbor School District administration office at 2555 South State Street, the public library, or schools. Ballots should be returned to the school administration office before the polls close on election day. Emergency ballots available, call 994-2233.

Polling Places

For residents of the city of Ann Arbor, polling places for school elections are the same as for all other elections.

For township residents of the Ann Arbor School District, polling places may not be the same as for all other elections. If you are not sure, consult your township clerk, or the school district administration office, 994-2233.

Polls Open from 7:00 a.m. to 8:00 p.m.

If you were registered to vote on or before Monday, May 14, 1984, you may vote in this election.

For further voting information:

League of Women Voters office, 209 S. 4th Ave., 665-5808
Ann Arbor School District Administration Office, 994-2233

CANDIDATES NIGHT

Ann Arbor Public Library

THURSDAY, MAY 31st

7:30 p.m.

Live coverage T.V. channel 10.

KNOW YOUR SCHOOLS, 1983 edition, is a book of factual information prepared by the League of Women Voters about the Ann Arbor School District. To purchase a copy send \$3.50 to the Treasurer, League of Women Voters, 209 S. Fourth St., Ann Arbor 48104. Price includes postage and handling. Quantity discounts are available.

The League of Women Voters is a national non-partisan organization established in 1920 to encourage informed citizen participation in government. It does not support or oppose any political party or candidate.

CHANGES



PETER YATES

New Briarwood stores are based on new retailing strategies

Baked potatoes move upscale; a furniture store has no stock; a fabrics independent draws on a chain competitor's traffic; and a parent company's buying clout gives large women new fashion options.

Briarwood continues to open new stores at a remarkable clip. With two openings and a third store under construction in May, the main corridor of the Lord & Taylor wing—glaringly empty a year ago—is now virtually full.

This End Up, alongside Lord & Taylor, is a vest-pocket furniture showroom. The name turns out to be a clue to its specialty. Though it isn't apparent from a casual glance at the store, the furniture on display in the store's discrete living-room arrangements is all designed to look as though it was made out of wooden shipping crates.

According to an engaging pamphlet the seventy-four unit chain puts out, the odd concept dates back to a party ten years ago at co-founder Randall Ward's apartment in Raleigh, North Carolina. The party "got a little out of hand," the pamphlet explains. "On the morning after, about the only things left standing in the apartment were shipping crates Steve [Robertson, the company's other founder] had stored there from a sailing trip to Australia." Ward and Robertson used the crates to build new furniture. When their friends liked the rugged look and durable image (the company slogan is still "Furniture you can put your feet on"), the partners made more pieces to sell at a local flea market.

This End Up now sells everything from bunk beds (\$285) to dining tables (\$200) to convertible sofas (\$340). Nothing is

actually made out of packing crates any more, but boxy lines and pine-plank construction (stained a standard light brown) evoke the utilitarian originals. What makes the tiny showrooms possible is that nothing is sold from stock: the stores serve only as order centers for the North Carolina factory. Pieces are made to order (a thirty-percent deposit is required), with delivery promised in three to six weeks.

The new **Lane Bryant**, next to the Footlocker shoe store, has an Art Deco-influenced rectilinear look, with cantilevered canopies, square pillars, and a vivid color scheme of peach, pink, and turquoise. The radically fashionable look is brand-new for the 250-store chain, says manager Marsha Hurley, and it reflects the store's reorientation since its purchase by The Limited, Inc., two years ago. Founder Lane Bryant started out with a maternity shop more than eighty years ago. When she realized that many of her customers were non-pregnant women who couldn't find ready-to-wear clothing to fit them, Bryant shifted her specialty to large-size women's clothing.

Hurley, who has been with the chain six years, remembers that when she started, "Lane Bryant was known for its basic polyester-pants business. The Limited changed it to a very fashion-conscious store." In the past, clothing manufacturers with any claim to stylishness rarely cut clothes in Bryant's 18 1/2 to

At Lane Bryant, "the woman with more to offer" can find salespeople familiar with the shopping challenges large figures pose.

Marge Gildner of Fashion Fabric and Yarn carries the more expensive fabrics eschewed by giant fabric chains.



PETER YATES

28 1/2 size range. But The Limited's own stores had been specializing in fashionable junior sportswear for years. Their considerable buying power (Hurley estimates the company now has eight or nine hundred stores) couldn't have hurt in persuading manufacturers like JT Dress, Pacific High, Claus, and Susan Burrowes to make clothes for larger women, too. The chain also carries large sizes by Levi, Lee, and Playtex. Dresses run from \$29 to \$100, tops from \$16 to \$44, and pants from \$12 to \$30.

Lane Bryant was actually bigger than The Limited at the time of the 1982 acquisition. Such acquisitions can be risky because the buyer can find itself swamped with the larger seller's problems, but things seem to have worked well in this case. The Briarwood Lane Bryant is one of a hundred new locations scheduled to open this year alone. In April, The Limited launched an even more ambitious takeover attempt when it made a tender offer for a company three times its size, the Carter Hawley Hale group. Carter Hawley owns the Waldenbooks chain (which has a store in Briarwood) along with prestigious regional department stores like Bergdorf Goodman and Neiman-Marcus. Even if the bitterly contested offer fails, The Limited is likely to expand its Briarwood presence. Rumor has it that the just-closed B. Dalton bookstore, alongside the Briarwood Limited store, will be replaced by the company's young-junior



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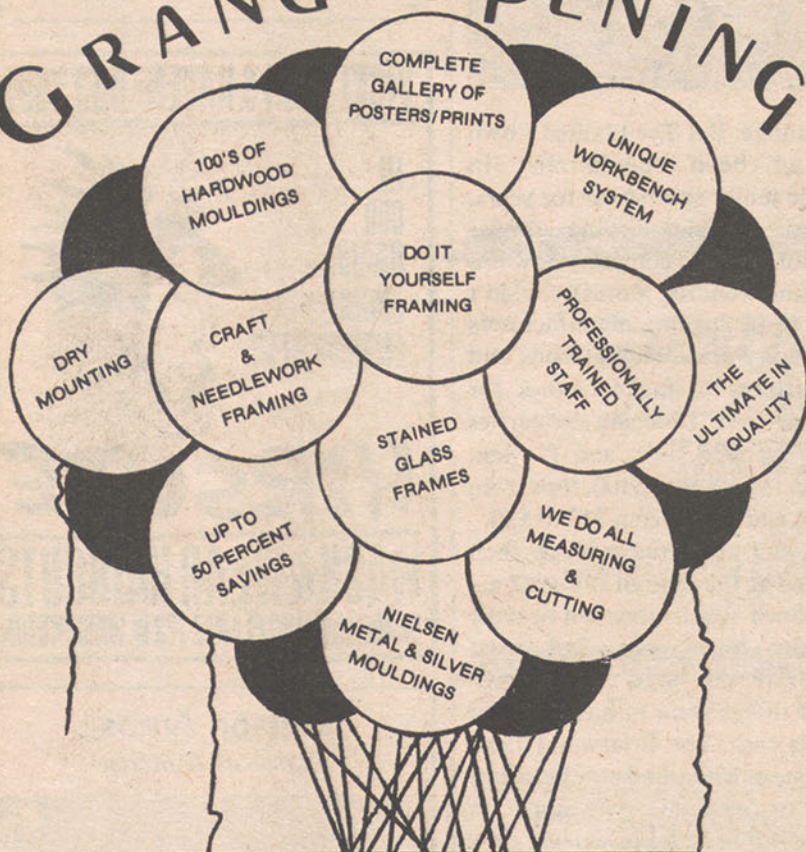
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Andrew Alexander, which replaced Anker's Jewelry on the Grand Court, is the ninth store in a Minnesota-based chain. The small shop (named after owner Bill Shephard's two sons, according to manager Carol Leeman) carries cards, stationery, and gifts, including "I ♥ Grandma" brass keychains (\$6), stationery sheets in a dozen colors (three or five cents a page) and, once an equipment shipment arrives this month, personalized stationery (\$8.50 for a gift-boxed set with twenty-five imprinted sheets, twenty-five plain, and twenty-five envelopes).

Alongside Orange Julius off the West Court, Pomme de terre has taken over the last space in the original, ten-year-old center that had never been occupied. The chain, which specializes in filled baked potatoes, is based in New Hope, Minnesota, and has eighty-one locations currently, according to manager Brad Heestand. That's up from sixty when he joined the company early this year. (The seven-year-old company raised cash for expansion by selling stock last year and hopes to reach 140 stores by year's end.) Pomme de terre, with seating and an Eighties classic decor of bottle green and brass, is an upscale variant on the company's original 1 Potato 2 takeout stands. Potatoes with twenty-seven different fillings range from \$1.19 to \$2.99. Despite the potato's reputation as a carbohydrate menace, Heestand says, most entrees average out at only seven hundred calories, and four "Lite Potatoes" with low-calorie toppings have less than three hundred.

There are good reasons why most of Briarwood's tenants are regional or national chains. Briarwood is the busiest shopping area in Ann Arbor, but it is also the most expensive and the most competitive. Its owner, the Taubman Company, keeps in touch with retailers all over the country. While local downtown businesses seldom have to compete with national chains for space, a Briarwood tenant, when its lease expires, is likely to find itself bidding against any expanding chain in the country. That competition, along with attrition during the long recession, helps explain why fully a third of Briarwood's small tenants are new in the past two years.

Many of the newcomers are chains, because shopping centers' carefully controlled, predictable shopping environments have made it relatively easy to clone successful businesses dozens or even hundreds of times. Some locally owned independents like Faber's Fabrics and Fred Sklaar International have been conspicuous casualties of the center's ongoing re-leasing, but others—including Marti Walker, the M Den, Candesence, and the Village Coffee, Tea, and Spice Co.—are conspicuous among the mall's new tenants in recent years. Independents lack the financial strength and the proven formulas of the chains, but they are nonetheless "the hottest tenants around," the trade publication *Chain Store Age Executive* wrote in

1980. "Not only do they lend character to a mall, but their emphasis on customer service and their extensive selection of merchandise tend to produce sales that far exceed the national chains' volume, as well."

Briarwood's newest independent is Fashion Fabric & Yarn. Owner Marge Gildner managed Faber's Fabrics until it closed last fall. Faber's owner Bob Faber blamed his store's demise on a general decline in sewing along with competition from giant chains like the six-hundred-store So-Fro Fabrics, which replaced Faber's in Briarwood. Gildner nonetheless decided to open directly across from So-Fro. (The two stores face one another on either side of Sears's mall entrance.)

The explanation for Gildner's boldness is that Fashion Fabrics and So-Fro have almost no items in common. The only overlapping merchandise, says Gildner, are notions (for which prices are set by the manufacturers) and some patterns. "Not to be snobbish, but we carry the better fabrics," Gildner explains. Though ordering deadlines meant she wasn't able to get all the spring fabrics she wanted, Gildner opened with a large range of eyelets (\$4.98 to \$8.50 a yard), as well as silk tussah (\$12.95) and Ultra-suede synthetic suede (\$55), which, though more a cold-weather fabric, is used year-round. By next month, Fashion Fabrics will begin to add wools in preparation for fall. (Gildner expects to have wool yarns in stock this month, reasoning that knitting and crocheting can have pretty long lead times.)

Since Gildner expects service to be a major part of the premium fabric business, free help is available for customers who have problems with fitting patterns or matching fabrics. For those who like to choose their own fabrics and patterns but don't necessarily have the time or inclination to sew, the store also offers custom sewing services. Once the store gets going, Gildner says, she hopes to offer regular pattern-fitting classes, as well as classes in sewing, knitting, crocheting, and quilting.

Convenience with flair at Aviva's West

Aviva Mutchnik Kleinbaum, who just finished expanding her two-year-old Aviva's at Kerrytown, has opened Aviva's West in Maple Miller Plaza on Maple Road. The new location is a partnership between Aviva and Molly Resnik, a social worker and devoted customer of the Kerrytown store. The real impetus for the expansion, though, came from Bob Maubetsch, who developed the little shopping center in 1978 specifically to provide people on the northwest side (himself included) with an alternative to supermarket shopping. With the phenomenally busy Country Farm Meats, J&F Fruits and Vegetables, and the Hop In conve-



Aviva Mutchnik Kleinbaum and Molly Resnik, partners at Aviva's West.

nience store (formerly the Open Pantry), the center already had most of what a supermarket provides, but Maulbetsch wanted a bakery, too. Aviva was a natural choice, since unlike other candidates she wouldn't have to make a major investment in new equipment. She supplies both stores and a number of local restaurants from her wholesale bakery southeast of town.

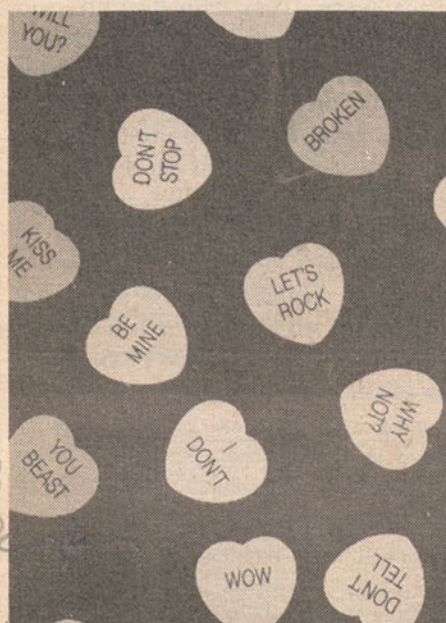
A short, chipper pipe-smoker who grew up in Israel, Aviva has an eclectic sympathy for foods from Eastern Europe and the Middle East. She saw the new location as a chance to reach west-side customers who make it to Kerrytown only on weekends. Besides bringing her breads and salads closer to westsiders, Aviva's West allows her to do what she would like to do in Kerrytown but can't without conflicting with other tenants. It can carry deli items, including duck liver mousse (\$9.50 a pound), first-cut pastrami (\$6.50), and Molinari hot salami (\$5.50). "We're not trying to be a Zinger-man's, but we'll have a few select things," says Resnik. She was planning to have a particular favorite of hers—smoked whitefish and chubs from Carlson's in Leelanau—in time for their grand opening June 2.

Big plans on William Street

Over the Rainbow tackles Briarwood; First Position, buoyed by the aerobic boom, doubles in size.

Jeff Tothill of the **Over the Rainbow** gift shop, on the ground floor of Maynard House at Maynard and William, has closed the **Yellow Brick Road**, his long, narrow outpost at the building's west end beyond First Position dancewear. Tothill consolidated the Yellow Brick Road's stickers and greeting cards into Over the Rainbow.

In a parallel retrenchment, First Position closed an isolated outpost of its own, the **Duty Shoes** shoe store a block west on William.



Hearts are the theme at PS! I Love You.

Both stores now have much more ambitious projects in the works. This month Tothill and partner Joe Patterson will open **PS! I Love You** in Briarwood. Since Tothill will still run **Over the Rainbow**, Patterson will be the person most in evidence in the Briarwood store. The Art Deco-styled store ("flashier than Lane Bryant," Patterson promises) will replace the Lock Doctor between Naturalizer Shoes and the Haircut House off the East Court.

Though **PS! I Love You** will carry over the Yellow Brick Road's soft-sculpture lines, it will be a whole new concept, says the effusive Tothill—"an 'I Love You' fantasy" with heart-decorated T-shirts, cards, and stickers to set the tone for its collection of jewelry, gifts, and collectibles. A major focus will be earrings, says Patterson, ranging from \$7 New Wave plastic posts to \$150 gold earrings with diamonds. Crystal collectibles will range from \$3 hanging prisms to \$100 crystal jugglers. If the concept catches on, Tothill hopes to use the new store as a model for a small, mall-based chain.

For its part, **First Position** has taken

over the former Yellow Brick Road spot, completing its six-year, sixfold growth from an original 250-square-foot store to its current 1,500 square feet, which makes it easily the largest dancewear store in Michigan. Co-owner Steve Boorstein, who once owned Bonzo Dog records on South University, remembers that the idea of a store devoted just to dancewear seemed a little obscure to him at first, too. But he had taken some dance classes in college in Maryland, and his wife and partner, Barb, who had taken dance as a U-M student, pointed out that local dancers were forced to drive into suburban Detroit to buy dance clothing.

The store's rapid growth is partly due to increased numbers of dancers in the area, Boorstein says. Six or eight new studios have opened in town since the store began, he guesses. And since dancewear stores aren't that common, they also get a lot of orders from dancers from outstate Michigan and Ohio, especially in the summer when students are headed up to Interlochen.

A couple of other factors have helped, too. One big boost came from the workout boom, which spurred demand for dancers' leotards and tights. Aerobic books, magazines, records, and TV shows have spawned a host of spin-off products that the Boorsteins also carry, including special aerobic shoes (which have extra arch support and sides built up to control foot movement) and designer weights (\$15.50 for a three-pound weight in purple plastic, \$26 for a high-tech chrome version). The other big factor is the development of dance-oriented sportswear styles like Dance France's \$100 quilted black jump suit. (Dance France's line was prominently featured in last summer's hit movie, "Flashdance," and again in this year's "Breakin'.") Jazz dancing shoes have turned out to be another successful crossover item. Manufacturers like Freed have modified the soft leather shoes (\$26-\$45) with rubber soles and a spectrum of fashion colors, and Steve Boorstein says they are now popular with rock bands, among others.

Two new travel agencies

Bob and Yvette Vandersluis and their daughter, Julie, have opened **Landmark Tours and Travel** in the Weinmann Block (Fischer Hardware) at the corner of Washington and Fifth Avenue. Bob Vandersluis, a big, silver-haired Wyoming native, has the trustworthy look and soothing manner of an experienced dentist, which he is. (He is dividing his time between his new business and his office in Whitmore Lake, where he has practiced since since graduating from the U-M dental school in 1963.) A yen for continuing education led to his interest in the travel business.

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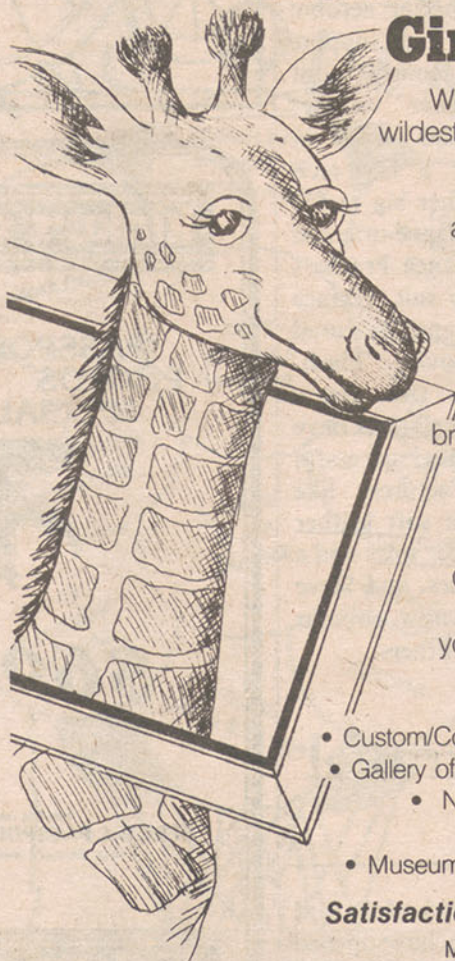
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After completing a U-M master's in public health in 1973, he lived on and off in Europe over a five-year period while studying psychotherapy at the Carl Jung Institute in Geneva.

Some other local agents don't see why a dentist would want to get into a low-profit business like travel, says Vander-sluis, but "in dentistry you want to take care of people in a nice way, and in a travel agency you're really doing the same thing." Longtime Ann Arborite Howard Wikel is handling marketing, and the family has hired two experienced travel planners, Annette Cote and Nancy Roberts. By this month the Vander-sluises will have added another staff person to handle group tours, which they hope to develop as a specialty.

A lot of people around City Hall have been mystified in recent months as plans for the Issa Travel Agency wound their way through Ann Arbor's planning process. After Gallup-Silkworth's omnipresent Pump N Pantry stations, Mohamad Issa and his relatives are probably Ann Arbor's premier operators of convenience stores. They own the Jefferson Market, the Dexter-Maple Milk Depot, and the Big Market at Huron and Division. The puzzle was why Issa would want to build an addition onto the Big Market to house a travel agency.

The explanation for the unconventional business combination seems to lie in the explosive growth of Ann Arbor's Palestinian population. The Issas are Palestinians from the town of Rummon in the Israeli-occupied West Bank of Jordan. Mohamad Issa, who contributed a glowing reminiscence of PLO leader Yassir Arafat to the *Ann Arbor News* last year, estimates that four hundred to five hundred other former inhabitants of Rummon now live in the Ann Arbor area. They and other Near Eastern immigrants will form a major part of the planned agency's target clientele.

Issa has already sold international tickets for the last year on behalf of a Chicago travel agent (the Middle East and Brazil are major destinations, he says), but he needs office space to expand into domestic travel. Pending city approval, he hopes to begin construction next month for the addition. To avoid sacrificing valuable parking spaces, the addition will fill the triangular gap between Huron Realty and the Big Market's present lot, and will be followed by new landscaping for the entire site. The Huron-Division corner means a lot to downtown, Issa says, and he wants to do more to make it look good.

last two years. But the South U store wasn't as healthy, possibly because South U doesn't have the heavy foot-traffic of State Street, she speculated. "There was a lot of inventory tied up there, and we just weren't seeing a quick enough return on it," says Schaumann.

On Fourth Avenue across from the Ann Arbor Inn, Bill Touzani and his wife, Birgit Alieth-Touzani, have closed the **Marrakesh Boutique**. Touzani, an engineer and former Olympic swimmer for Morocco, had seen the shop as a way of making a living while he awaited the resolution of his lawsuit against former employer Third Party Services, the CAT scanner firm in which Ann Arbor Mayor Lou Belcher has an interest. The suit is continuing, Touzani says, but the store couldn't support his family, so he is departing for a job with another diagnostic imaging company in New York.

Assorted notes

Bill Khatib has reopened **Stroh's Ice Cream Parlor** at 210 South Fourth near the Palm Tree. Khatib, a tall, thin Palestinian who came to the U.S. seven years ago, has run clothing stores and gas stations in Virginia, Washington, D.C., and Jackson, but this is his first business of his own in Ann Arbor since coming to town five years ago. Khatib bought the store's equipment from landlord Glen Gale, whose Campus Commercial Properties acquired it in a court auction initiated by Strohs for back debts. Khatib hopes to do better than his predecessors by working hard and by carrying more items, including coney dogs, hot sandwiches, candy, and cigarettes.



Closings

The **Rags to Riches** resale shop on South University has closed. Across the street, the **State Discount** branch in University Towers is also gone. Linda Schaumann, manager of the other State Discount on State Street, says the closing reflects no generic problem for the East Lansing-based company. Her sales rose twenty-five percent in the

Tess Haas, who once lightly referred to her Vintage to Vogue clothing store in Kerrytown as an interim project "until I write my great novel," has opened a campus branch. The second **Vintage to Vogue**, in an old house at 621 Church off South University, stresses the same comfortable, natural-fiber styles as the original, says Haas. When I stopped by she was a living model for her "peasantry" look in a very full, floral-print skirt, gray turtleneck, and a gray

The Great Frame Up
Stores coast to coast

shawl worn as a sash.

Around the corner on South U, Soon Ladd has opened **New Image** women's wear in Englander's former spot in the Campus Theater building. Along with her husband, David, Ladd owns the Earport jewelry store next to Ulrich's. She says that for years she had admired the shops a friend, Nancy Herman, ran in State College, Pennsylvania. When Joel and Sandi Englander retired a few months ago, Ladd persuaded Herman to come in as a partner and buyer for a similar store here. New Image's sportswear lines (falling mostly in a \$15 to \$50 price range) include Adine, St. Michel, and Fritz's. It's Esprit, though, that pleases Ladd the most (and whose name, stenciled on pink and chartreuse duffles and tops, filled her window when she opened). Esprit is very hot right now, Ladd says, and is correspondingly fussy about its dealers: the sportswear manufacturer accepted the new store only after getting an advance description of the proposed site and then required her to send in photos of the finished shop for approval.

In the works

At the corner of Washtenaw and Carpenter, two businesses plan summer moves. This month Lee Gillis is moving his **Great Frame Up** frame shop east toward Ypsilanti, taking over the spot Cottage Inn vacated when it opened its new gourmet pizza restaurant. **Fretter Appliance** is moving west into the city, with plans to build a new store at the west end of the Arborland parking lot.

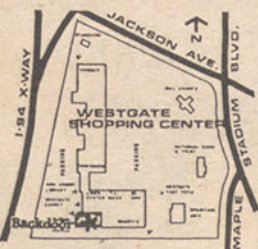
Fretter's is one of three sizable building projects proposed at Arborland. **Toys-R-Us** is seeking permission from the city to add on to the back of the center's east wing for a store. And at the east end of the center parking lot, facing onto Washtenaw, plans are under way for **JJ Muggs** restaurant, bar, and grill.

Muggs, just launched by Pillsbury's restaurant group (which also owns the booming Bennigan's and Steak & Ale chains) specializes in "gourmet hamburgers." Gourmet burgers are said to be distinguished from their fast-food counterparts by their large size, multiplicity of toppings, and their fancier surroundings—a combination that, according to Steak & Ale founder Norman Brinker, makes them more competitive with fern bars than fast food. Brinker became Pillsbury's biggest stockholder after selling out Steak & Ale, then pushed Bennigan's expansion, and finally became chairman of Burger King. His current role as head of Chili's, a Texas-based gourmet burger chain, is evidence of the excitement the upscale burgers have generated. Pillsbury first attempted to move into the field by buying Chili's. Chili's owner not only turned the offer down, but also managed to lure away Brinker to run his company. Pillsbury then developed JJ Muggs—which offers ribs and sandwiches as well as burgers—to stay in the competition. □

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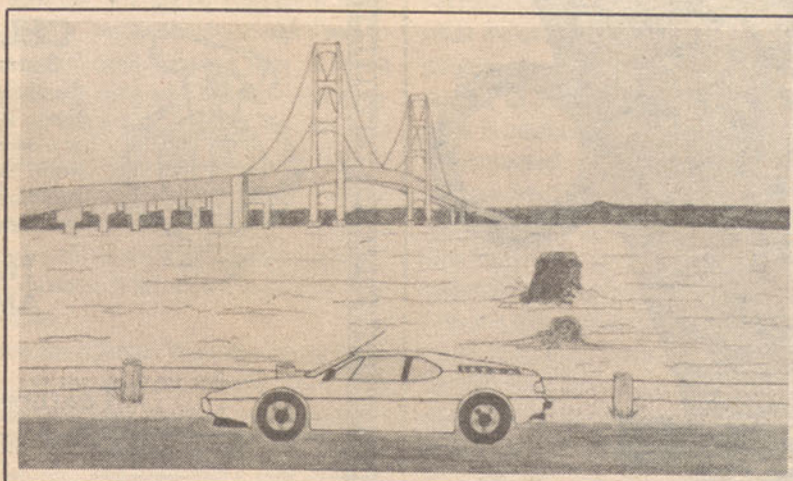


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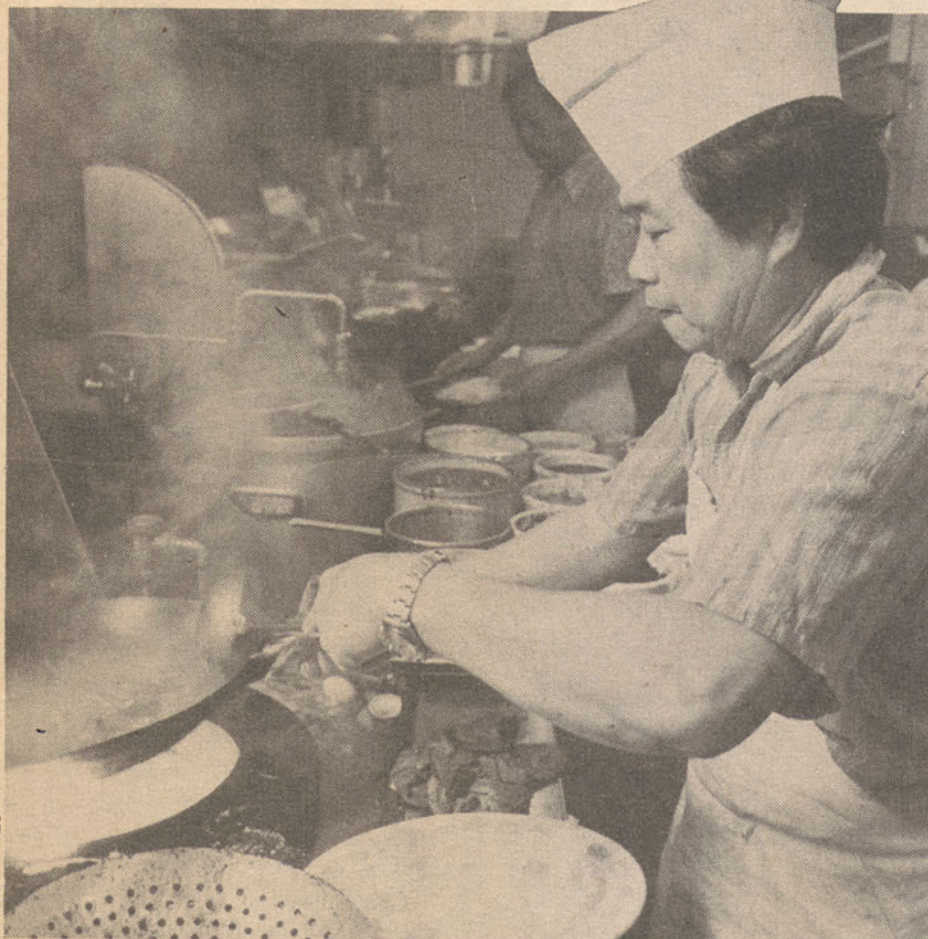
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RESTAURANTS



PETER YATES

Chef and partner Nie Yie Chang at the wok.

Because partisans of the restaurant love it so passionately, I was surprised to find a certain unevenness in the quality of the food on my first visit. We passed around a large Treasure Platter (\$7.50) that held appetizer-sized portions of fantail shrimp, pineapple, shish kabob, barbecued ribs, fried wonton, egg roll, and wrapped chicken—morsels of chicken steamed in foil. The ribs were the sparest possible—big bones with hardly any meat on them, not enough to taste. The wrapped chicken was tasty. Shish kabob—the flat-slab kind, threaded on a skewer—wasn't very exciting. The egg rolls were the best of the selection, tightly filled with vegetables and fried crisp. A sweet and sour dipping sauce tasting strongly of pineapple was pleasant, as was a more assertive soy sauce sharpened with fresh ginger. Cold noodles with spicy sesame sauce (\$2) pleased no one in our party. The noodles were unpleasantly doughy in texture and served so icy cold their spicy flavor was blunted. Tough fried meat dumplings (\$3.95) made us wish we had ordered the softer boiled version. An otherwise good hot and sour soup (\$1.40) was overly thickened with cornstarch.

The main-dish selections on that first visit were better, but a heavy hand with cornstarch was still evident in much of what we ordered. Showered chicken with ginger sauce (\$6.75) was relatively mild tasting and quite good. In this dish, the meat is cooked ahead of time, the juices are extracted, and then the meat is cut up and stir-fried. At that time, the juices are "showered" back into the mixture. Moo Shu beef with crepes (\$7.95) was good and nicely flecked with egg but marred by a hoisin sauce that tasted musty to me. I liked showered duck with ginger sauce (\$6.95). One of our party objected to the inclusion in the dish of limp, fatty duck skin, but I thought its presence added to the duck flavor. Szechuan chili sauce

Sze-Chuan West

2161 West Stadium
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Sze-Chuan West came to Ann Arbor in December of 1982, an offshoot of the already widely known Sze-Chuan Restaurant of Canton, Michigan.

On West Stadium Boulevard, where incongruity has been raised to a commercial art form, there are the golden arches of McDonald's, a pink castle with a shingle-roofed bank branch slapped on the front of it, and a Lincoln Mercury dealership where a dozen large American flags snap in the wind in legal circumvention of the intent of Ann Arbor's sign law, which forbids attention-getting pennants but permits American flags.

Sze-Chuan West occupies the low building with sloping walls across the street from the flags. Sheathed with plywood, the place looks impermanent, but it's been there since the Sixties, when it was a nightclub called the Waterfall. Once inside, the Waterfall's patrons were treated to still another incongruity

—an interior got up to suggest a limestone grotto. Inside the door was a working waterfall and, beyond that, a room that glistened with white plaster seemingly laid up with bare hands. Plaster was molded around pillars to form joined stalagmites and stalactites that divided the space, and still more plaster rounded the angles of the ceiling to shape the vault of the cavern. The effect was silly and marvelous.

When Sze-Chuan West moved into the premises, the owners, Frank Tsou (yet another engineer turned restaurateur) and Nie Yie Chang, wisely left the interior alone—the waterfall is still running well—and added only small decorative touches to enhance the wonder of it all. Today, Chinese paddy workers' hats hang on the walls of the cave. Perfect.

The restaurant features the hot and spicy foods of Szechuan province in southwest China. The Chinese writer

Lin Yutang in a passage the menu quotes, describes Szechuan cooking as a "brilliant freak" among Chinese cooking styles. The characteristic flavor is sour, sweet, hot, salty, and aromatic. The menu lists Mandarin style selections for those with tender tongues, but hotness, offered in four degrees of intensity, is a feature of most of the things available.

Grotto decor inherited from Kale's Waterfall (below).



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proved to be a good companion to the natural sweetness of scallops (\$9.75). And sweet and sour pork (\$6.75) was very sweet, as always, but nice once doused with hot mustard.

On another visit our experience was better. A lighter hand with the cornstarch was on duty. Chicken with hot peppers and peanuts was outstanding, as was beef in spicy ginger and garlic sauce. (Each is \$7.45.) Chicken in spicy orange flavor, a favorite of mine, met my standards—very hot with plenty of bitter orange flavor (\$6.95). Hunan spicy jumbo shrimp (\$9.75) was delicious, with fresh-tasting shrimp and lots of spice and hotness. Whole yellow fish, imported frozen from China, is a favorite with Chinese customers and with me, too. Beautifully presented with its head on and every little tooth showing in its open mouth, the fish is very sweet and spicy, yet its own flavor shines through. (Seasonally available, yellow fish varies in price daily with the fluctuating wholesale market, but it remains at the top of the price list.)

Plenty of rice comes with these things. Five kinds of fried rice and an equal number of lo mein, similarly treated noodles, are available as side dishes for \$4.50. The pork fried rice I tried was a good bland contrast to the hot dishes.

I thought the twelve items listed on the vegetarian menu sounded insubstantial for a hungry diner. Only one tofu dish is offered—home-style soy bean cakes with vegetables (\$6.45). It sounded bland and I didn't try it or a green and tofu soup (\$3.25 for two). But Moo Shu vegetables with four Mandarin pancakes (\$6.95) was reasonably satisfying. Vegetarian's Delight (\$5.95), a bland, cornstarch-thickened melange of canned-tasting Chinese vegetables sparked only by a fresh carrot strip and a few fresh broccoli florets, was completely without interest. It included three kinds of canned, slippery mushrooms that all tasted the same. Prices at Sze-Chuan West don't seem to reflect closely the cost of ingredients.

Lunch specials turned out to be half-orders of a dozen or so favorites from the dinner menu. Served with fried rice, they are priced in the \$3 and \$4 range and provide a good inexpensive way for a new customer to try these foods.

Cooking at the wok is a high-pressure job. The heat is so intense that cooks must rotate every fifteen or twenty minutes; it's not really surprising that there are variations in the result. After a somewhat shaky start on this survey of Sze-Chuan West, I found much to like about its food. Flavor is supplied in four intensities: spicy but not hot, and three degrees of hotness. When people tell me the extra hot isn't hot enough for them, I assume they are Szechuan junkies who over the years have seared their tongues into insensitivity. Extra hot seemed plenty hot to me.

Service at the restaurant is polite and speedy, and takeout orders, available for everything except lunch specials, are ready on the dot when you call for them, even at peak hours.

—Annette Churchill

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—Metropolitan Detroit, March 1984

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A Footnote:

The Earle is listed in *The Wine Spectator’s* Top 100 Restaurant Wine Lists in the country.

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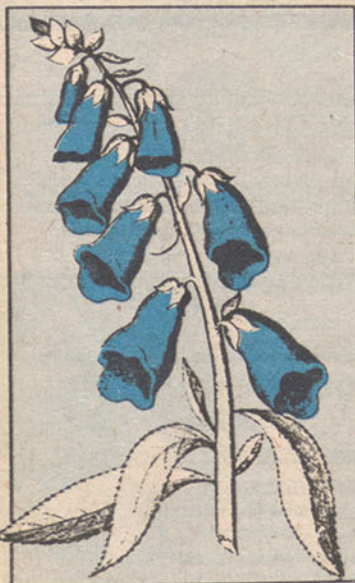
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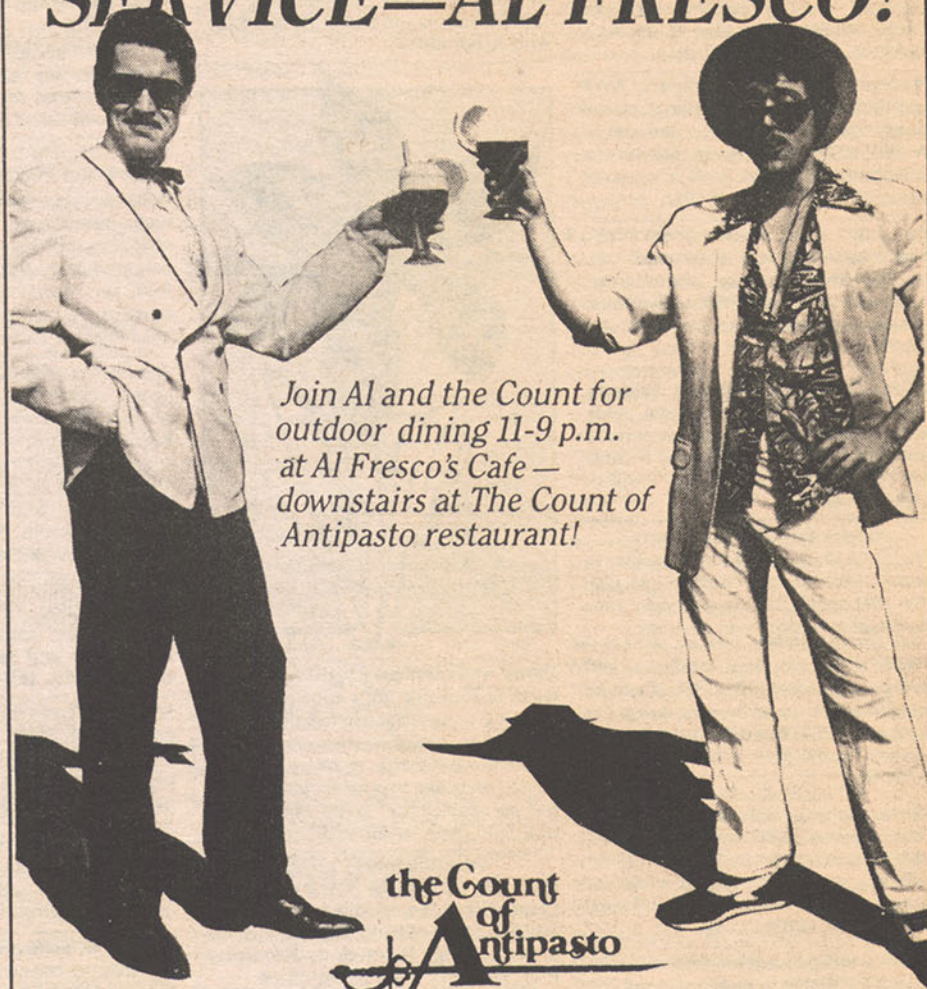


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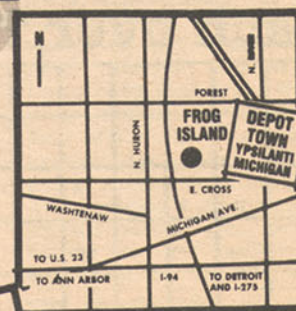
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Mail press releases to John Hinchey, Calendar Editor, ANN ARBOR OBSERVER, 206 S. Main, Ann Arbor, Michigan 48104. PLEASE do not phone in information. With few exceptions, events must be within Ann Arbor. Always include the address and telephone of a contact person. The calendar is published a month ahead; notices for July events should arrive by June 18th. All materials received by June 18th will be used as space permits; materials submitted later may not get in.

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C*O*M*I*N*G CINEMA ATTRACTIONS



by
Pat Murphy

Revival films of special interest showing around town this month.

"Philadelphia Story" (George Cukor, 1940), 112 min., b/w. Saturday, June 2, MLB 4, 9:15 p.m.

In the Twenties and Thirties playwright Phillip Barry penned a series of smash hits for the Broadway stage. Witty and urbane, these comedies are best compared to the work of Neil Simon. "Philadelphia Story" is by all accounts the most successful adaptation of a Barry play to the screen. It's hard to see how it could miss with Katharine Hepburn, Cary Grant, and James Stewart under the able direction of George Cukor. The story is a classic Barry farce about the sleek and sophisticated. An earnest young heiress seeks to wed for the second time, but her first husband shows up and makes a last-minute play for her hand—and this time around he is serious.

"The Wages of Fear" (Henri-Georges Clouzot, 1953), 140 min., b/w. French, subtitles. Sunday, June 3, Lorch, 9:20 p.m.

Disastrously remade in 1977 as "The Sorcerer," this film is the genuine article. A gritty existentialist thriller, it starts slowly but builds skillfully to a sustained and unrelenting level of suspense. A crew of roughnecks is offered big money to pilot two trucks loaded with nitroglycerine through the South American rain forest. This treacherous journey is made even worse as greed, distrust, and fear infect the drivers. A grim study of humans victimized by their own weakness and by the complete indifference of fate. With Yves Montand.

"Forbidden Planet" (Fred M. Wilcox, 1956), 98 min., color, Cinemascope. Monday, June 4, Michigan, 9:15 p.m.

A search party from Earth finds that a brilliant scientist and his daughter are the only survivors of an expedition to the planet Altair-4. They live in complete luxury among the perfectly preserved

technology of the Krel, a race which mysteriously vanished eons ago. The riddle of what force destroyed the Krel and the first expedition and now threatens the search party forms the core of this film. An intriguing and suspenseful sci-fi thriller, this has excellent special effects for its time. Perhaps the most memorable is Robbie the Robot, a sort of talking jukebox with legs. (Apparently under contract to M.G.M., Robbie wandered through a variety of subsequent inferior films. He was last seen, appropriately enough, on the set of TV's "Lost in Space.")

Some writers, notably Pauline Kael, have seen thematic parallels in this film to Shakespeare's "The Tempest." This may or may not be overgenerous; nevertheless, this film is head and shoulders over any of its immediate contemporaries.

"Medium Cool" (Haskell Wexler, 1969), 111 min., color. Thursday, June 7, MLB 3, 7:30 p.m.

By and large, films made about the cultural turmoil of the Sixties have aged poorly. Some of them were just plain bad to start with, such as "R.P.M.," which featured Ann-Margret as a flower-child. Others such as "Easy Rider," which looked good at the time, now seem indulgent and fairly trivial. Among the handful of films from that era which have emerged relatively unscathed one must include "Medium Cool." Written, directed, and photographed by Haskell Wexler, one of Hollywood's great cinematographers, this film has an integrity and quality which have served it well. This is the story of a TV news cameraman who is numbed by the daily tragedy he captures with his lens. His cynicism is dampened when he learns to put down his camera and look at the world with his eyes.

"Medium Cool" is a "message" film which takes a political stance. It is not the type of film usually made in Hollywood, either in the Sixties or now. It is the product of a group of disciplined professionals who know their craft and want to use it to say something they feel is important.

"Days of Heaven" (Terrence Malick, 1978), 95 min., color. Monday, June 11, Michigan, 7:30 p.m.

Not to be confused with Michael Cimino's appalling "Heaven's Gate," this film is the product of one of America's more interesting yet unheralded directors. Terrence Malick has written and directed two films; his first was "Badlands." Both are studies of wanderers adrift in our culture. Both also share a dazzling command of the camera. "Days of Heaven" is set in the early twentieth century. Three refugees from South Chicago's sooty factories venture out into the prairies. Following the American tradition they seek to find their fortunes and themselves in open spaces. Soft-focused and misty,

Malick's camera transforms their journey into an almost dreamlike voyage across an ocean of wheat. If you like lyrical and impressionistic films which ask you to see and feel the story as well as hear it, then this will be quite a treat.

"Barbarosa" (Fred Schepisi, 1982), 90 min., color. Wednesday, June 13, Michigan, 7:40 p.m.

It's getting hard to find good westerns these days. They say the public doesn't want them, but maybe Hollywood has forgotten how to make them. This best of the latest crop is by an Australian, who sagely cast Willie Nelson in the title role as a roguish but likable desperado who educates an amiable, bumbling farm boy (Gary Busey) in the difficult art of outlawry. Much of this film's charm comes from Nelson's performance. He plays his character as a wily old outcast who has learned enough of the world to make a decent living by preying on it. Barbarosa bears no permanent malice toward his victims, most of whom are richer, more powerful, or more dangerous men. His greatest weapon is his legend of invulnerability, and he tends this as carefully as others would count their bullets.



Cary Grant and Katherine Hepburn star in the comedy classic, "Bringing up Baby," Sun., June 17.

"Metropolis" (Fritz Lang, 1926), 120 min., b/w., silent. Thursday, June 14, Lorch, 9:15 p.m.

A monument from the silent-film era, this science-fiction epic is a visual spectacular representing the zenith of German Expressionist film. The plot is a dizzy blend of Wagnerian romanticism, Christian brotherhood, and watered-down Marxism. The setting is a super-city of the future (2000 A.D.). Owned by a single industrialist, Metropolis is divided into two parts. Above ground a small but privileged class cavorts in a modern Eden; below ground toils the working class, slaves to an industrial behemoth. When the industrialist's son visits the underworld, he is appalled by the workers' suffering and enchanted by their leader, the beautiful, saintly Maria. Discovering this, the father plots with the evil wizard of science, Rotwang, who creates a robot-Maria to lead the workers astray.

"Metropolis" is a cinematic roller coaster, both absurd and sublimely insightful within a few minutes. It has its slow moments, but its mass action scenes are among the most impressive ever shot.

"Bringing Up Baby" (Howard Hawks, 1939), 102 min., b/w. Sunday, June 17, Michigan, 5:40 and 9:15 p.m.

This film possesses all the requisite ingredients for screwball comedy: staccato pacing, glib dialogue, and farcical situations. A myopic paleontologist (Cary Grant) runs into a dizzy girl (Katharine Hepburn) who has a dog named George, a leopard named Baby, and a genuine gift



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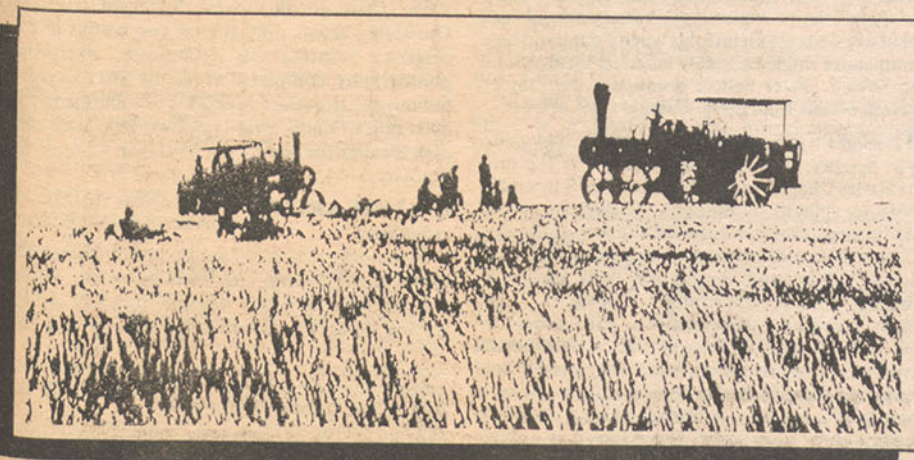
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for stirring up trouble. Behind the bravura performances is director Howard Hawks, one of Hollywood's great talents and an artist equally at home in a variety of genres: gangster, western, detective, or in this case comedy. "It may be American movies' closest equivalent to Restoration comedy," writes Pauline Kael.

"Invasion of the Body Snatchers" (Don Siegel, 1956), 80 min., b/w. Monday, June 18, Michigan, 7:45 p.m.

In a small California town a citizen notices that a growing number of his neighbors are undergoing a disturbing change in personality. Further investigation suggests the horrible conclusion: a malevolent force is murdering his friends and taking possession of their bodies. This exercise in Fifties-style paranoia, despite a low budget and a merely competent cast, still generates a healthy scare for most viewers. Today many see this film as a reflection of the anti-Communist jitters of the time. Actually it wasn't released until the worst of that hysteria had begun to die down. Perhaps its popularity then (as now) lay in the director's firm grasp of the fears which permeate our largely faceless and conforming society. Siegel later directed "Dirty Harry" and "Madigan." With Kevin McCarthy and Dana Wynter.

"The Shop Around the Corner" (Ernst Lubitsch, 1940), 97 min., b/w. Thursday, June 21, Lorch, 9:20 p.m.

Two bickering young co-workers in a luggage shop find their respective soul mates through the mail. What they don't realize is that their idealized correspondents are actually each other. From this frail premise the deft director Lubitsch and writer Samson Raphaelson weave one of Hollywood's most engaging pre-war comedies. It becomes a heartwarming collision between the public image and the private self. The audience is forced to endure a delicious suspense as the blundering lovers myopically miss what is in front of their noses. The miracle here is that every gesture, every line, every shot is light and seemingly effortless. The film has the texture of spun sugar, yet it never cloy. Ten minutes into this film, you know you are being entertained by masters of their craft. With James Stewart, Margaret Sullivan.

"The Man Who Knew Too Much" (Alfred Hitchcock, 1934), 84 min., b/w. Saturday, June 23, Lorch, 9:30 p.m.

Alfred Hitchcock remade this film under the same title in 1956. Despite wide-screen color, and a cast featuring James Stewart and Doris Day, it is generally considered inferior to this early version. A classic Hitchcock yarn where an innocent man is drawn into a web of intrigue when he accidentally stumbles on an assassination plot. The finale, set in the cavernous Albert Hall during a concert, is one of the director's best. This one is a must for Hitchcock fans; however, casual viewers may be put off a little by the stagey style common to early Hitchcock. With Leslie Banks and Edna Best.

"You Can't Take It With You" (Frank Capra, 1938), 127 min., b/w. Sunday, June 24, Michigan, 5 and 9:20 p.m.

A sparkling adaptation of the zany Kaufman and Hart stage hit, this garnered an Oscar for Best Picture of 1938. One of the best examples of the Capra Touch, this story depicts the delightful chaos which ensues when the pretty daughter from a household of free spirits has a romance with the son of a stuffy, materialistic industrialist. Sparks fly (literally) when the families convene to formalize the courtship. Capra deploys a stellar cast with considerable skill in this battle between the values of art and commerce. With James Stewart, Lionel Barrymore, Jean Arthur, Edward Arnold.

"Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb" (Stanley Kubrick, 1963), 93 min., b/w. Wednesday, June 27, Michigan, 9:30 p.m.

Of all the films devoted to exposing the insanity of nuclear warfare, this wicked satire may be the most successful. Kubrick lampoons the politicians and warriors of the nuclear priesthood with the relish of a man who knows what he hates. Terry Southern's script explores the horrifyingly absurd chain of events which unfolds when a paranoid base commander single-handedly launches an attack on the Soviets. Peter Sellers dominates the film by playing no less than three separate roles at once.

"Limelight" (Charles Chaplin, 1952), 144 min., b/w. Sunday, June 30, Angell Hall A, 7:30 p.m.

Charles Chaplin remarked about this film's main character (played by himself), "Calvero grew old and introspective and acquired a feeling of dignity, and this divorced him from all intimacy with his audience." This harsh verdict has been applied to Chaplin himself concerning "Limelight." Yet others have seen a skilled satire of self rendered by one of the masters of film. This story of a broken-down music-hall comedian inspired by a young ballerina combines both the best and the worst of a great talent. An atypical introduction to Chaplin's work, but for those who know him it is a challenging and thought-provoking statement. With Claire Bloom, Buster Keaton, Sydney Chaplin.



GALLERIES
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301 North Main. 665-4883.

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"LANDSCAPES IN PRINTS"

April 7-June 5.

Various styled landscapes in many print media by five prominent contemporary American artists: Louisa Chase, Brad Davis, Susan Hall, Yvonne Jacquette, and Philip Pearlstein.

SUMMER SHOW

June 7-September 5.

Includes etchings of English and Welsh landscapes by John Brundson; bronze sculptures of dancers and horses by John Mills; handmade paper with relief printing by William Weege; silkscreens and acrylic on canvas paintings by Julian Stanczak; woodcuts, silkscreens, and intaglio prints by Adja Yunkers; monoprints on handmade paper by Joseph Zirker; and etchings and collages by Stephen Edlich.



Julia Gleich's ink paintings, along with her ink-painted kites and bags, are on display at Clare Spitzer Works of Art beginning June 10.

Ann Arbor Art Association

117 West Liberty. 994-8004.

Hours: Mon. noon-5 p.m.; Tues.-Sat. 10 a.m.-5 p.m.

BARBARA DORCHEN: Drawings

May 25-June 21.

Large drawings on paper using diverse materials, including found feathers, collage, Xerox, charcoal, pastel, Prismacolor, and graphite. Opening reception: June 1, 7:30-9:30 p.m.

THE PRINT '84

June 26-August 10.

Statewide competition juried by printmaker Rudy Pozzatti, an Indiana University art professor who is also director of the artist's printshop, Echo Press. Open to all current Michigan residents. Qualifying artists may submit two entries in any original printmaking technique, excluding photography, completed within the past two years. Submission deadline: June 23. \$10 submission fee. \$900 Best of Show award and two \$300 additional cash awards funded by the Michigan Council for the Arts.

GALLERY ARTISTS

All month.

In the gallery shop, paintings, prints, stained and blown glass, jewelry, and fibers by various artists. Prospective new artists welcome to apply at next jurying (June 11) by submitting works on June 7-8.

Ann Arbor Hands-On Museum

219 East Huron (entrance on North Fifth Avenue). 995-KIDS.

Hours: Tues.-Fri. 1:30-5:30 p.m.; Sat. 10 a.m.-5 p.m.

p.m.; Sun. 1-5 p.m.; Tues.-Fri. morning group visits by appointment only.

Over 50 science and technology exhibits for kids on two floors of the renovated old firehouse. First-floor exhibits teach self-awareness, and second-floor exhibits explore the world around us. The "Discovery Room" is a place for activities with natural objects (minerals, fossils, shells, etc.) and art work inspired by nature. Also, every Sat. (1 & 3 p.m.) and Sun. (3 p.m.) in June, hands-on demonstrations on what makes balls bounce and curve, using various kinds of balls collected by Community High School students and donated by Ace Hardware and the U-M Recreational Sports Department. See Events listings for June 2 & 9 morning workshops. Admission: adults, \$2; children, students, & seniors, \$1; families, \$5. Annual memberships (\$25/family) include unlimited admissions, a bimonthly newsletter, and a 10% discount on classes and gift-shop items.



The Bentley Historical Library presents an exhibit documenting the late-19th-century "Good Roads Movement" in Michigan, June 1-August 31.

Ann Arbor Public Library
343 South Fifth Avenue. 994-2333.
Hours: Mon. 10 a.m.-9 p.m.; Tues.-Fri. 9 a.m.-9 p.m.; Sat. 9 a.m.-6 p.m.; Sun. 1-5 p.m.

ANN ARBOR WOMEN PAINTERS SPRING SHOW

May 4-June 2.
Annual juried show. Founded in 1952, AAWP has grown from a 17-member Ann Arbor Art Association study group to an independent organization of more than 100 working members. Includes many beginning artists and many who have achieved regional and national reputations.

THE SCRAP BOX

All month.
In the lobby, display of recycled items and toy and craft ideas for children, parents, and those who work with children. A stimulating assortment of recycled materials is on sale (for not much money) at The Scrap Box, in the basement of the Pound House on Hill St. at East University. Affiliated with the Child Care Coordinating and Referral Service, The Scrap Box was recently named co-winner of the Ecology Center's 1984 Most Waste-Conscious Ann Arbor Business and Institution Award.

Artful Exchange Gallery
418 Detroit St. 761-2287.
Hours: Wed., Thurs. & Sat. 10 a.m.-5 p.m.; Fri. 10 a.m.-7 p.m.

OPENING EXHIBIT

All month.
Varied consignments include museum-quality African tribal masks and artifacts, antique prints, and new botanical prints by Henry Evans of San Francisco.

Bentley Historical Library
1150 Beal Avenue, North Campus. 764-3482.
Hours: Mon.-Fri. 8:30 a.m.-5 p.m.; Sat. 9 a.m.-12:30 p.m.

MICHIGAN AND THE GOOD ROADS MOVEMENT

June 1-August 31.
Around the turn of the century, Michigan was a leading state in advocating road improvement. As early as the 1880's bicyclists were lobbying for better touring routes. Their cause was joined by early automobile industrialists who quickly realized that their purposes were ill-served by the standard roads of the time. On display are photographs, scrapbooks, and manuscripts of leaders in the "Good Roads" movement, including local publisher and cyclist Junius Beal, Hudson Motor Car Company

president Roy D. Chapin, state highway commissioner Horatio Sawyer Earle, and Packard Motor Car Company president Henry B. Joy.

Blixt Gallery
229 Nickels Arcade. 662-0282.
Hours: Mon.-Fri. 10 a.m.-5 p.m.; Sat. noon-5 p.m.

MILT KEMNITZ: Prints and Drawings
April 12-June 21.
Mostly Ann Arbor scenes by this well-known and very popular Ann Arbor artist.

DOROTHY POTTER BARNETT
June 22-August 23.
Gum bichromate color photographs of mainland China landscapes and people by this Lansing artist. Gum bichromate is a process, similar in effect to silkscreening, in which layers of pastel-like colors are laid down individually for each print. This display is a traveling show that has already been exhibited to much acclaim in cities across the U.S.

Clare Spitler Works of Art
2007 Pauline Court. 662-8914.
Hours: Tues. 2-6 p.m., and by appointment.

JULIA GLEICH: Kites, Bags, and Ink Paintings
June 10-July 31.
Glass-framed kites and bags, decorated with colorful, intricately designed abstract ink paintings, by this Ann Arbor artist. Also, some ink paintings. Artist's reception, June 10, 3-6 p.m.

William L. Clements Library
South University at Tappan. 764-2347.
Hours: Mon.-Fri. 10:30 a.m.-noon; 1-5 p.m.

"POWDER AND BALL: Life of the Soldier in 18th-Century America"

May 15-June 30.
Exhibition depicting the life of the common soldier from the French and Indian Wars through the American Revolution. Includes engraved powder horns, military manuals, orderly books, maps, prints, diaries, and letters from men at camp and in the field.

Cobblestone Farm
2781 Packard Road. 994-2928.
Hours: Sat. & Sun. noon-5 p.m.

Guided tours of the restored 1844 Ticknor-Campbell farm house describe Michigan pioneer farm life, with an emphasis on the Ticknor family, which lived in the house from 1844 to 1858. Admission: \$1 (seniors & youth ages 3-17, \$.50; children under 3, free).

Dale Fisher Gallery
759 Airport Plaza. 662-5708.
Hours: Mon.-Fri. 9 a.m.-6 p.m.; Sat. & Sun. noon-5 p.m.; and by appointment.

"IN CELEBRATION OF REALITY"

April 10-June 30.
Twelve limited-edition color photographs of natural scenes in the Midwest, Southwest, and the Florida Keys, including "North over the Ice," a photograph of Canadian geese flying over Lake Michigan as the winter ice is breaking up. This new issue is featured at the annual Ducks Unlimited state convention held in Gaylord, Michigan, on June 15. Fisher's photographs are taken from a helicopter 25 to 50 feet above the ground.

De Graaf Forsythe Galleries
201 Nickels Arcade. 663-0918.
Hours: Tues.-Fri. 11 a.m.-5 p.m.; Sat. 11 a.m.-6 p.m.; and by appointment.

CHARLES DWYER: PAINTINGS
June 1-28.
Oil paintings of landscapes and architecture by this U-M art professor, who won the prestigious Prix de Rome three years ago.

Del-Rio Bar
122 West Washington. 761-2530.
Hours: Mon.-Fri. 11:30 a.m.-2 a.m.; Sat. noon-2 a.m.; Sun. 5 p.m.-2 a.m.

JIM MIMNAUGH: Works on Paper
May 13-June 10.

Recent crayon and oil pastel drawings. Expressive pencil lines and bold colors bring to life the artist's early experiences, blended with his current perceptions. Mimnaugh is an EMU art graduate student.

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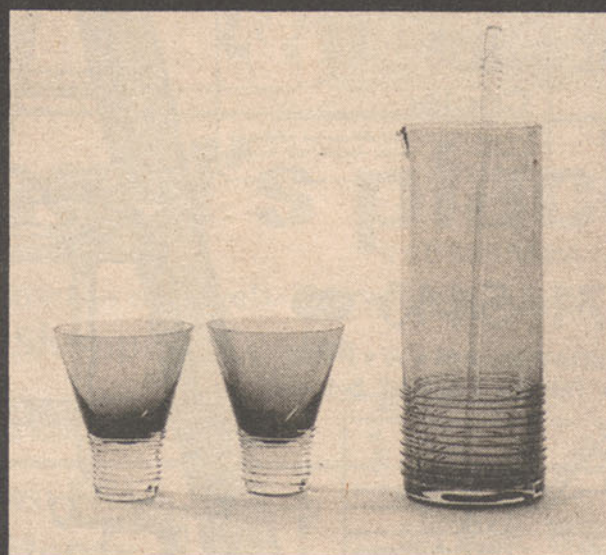
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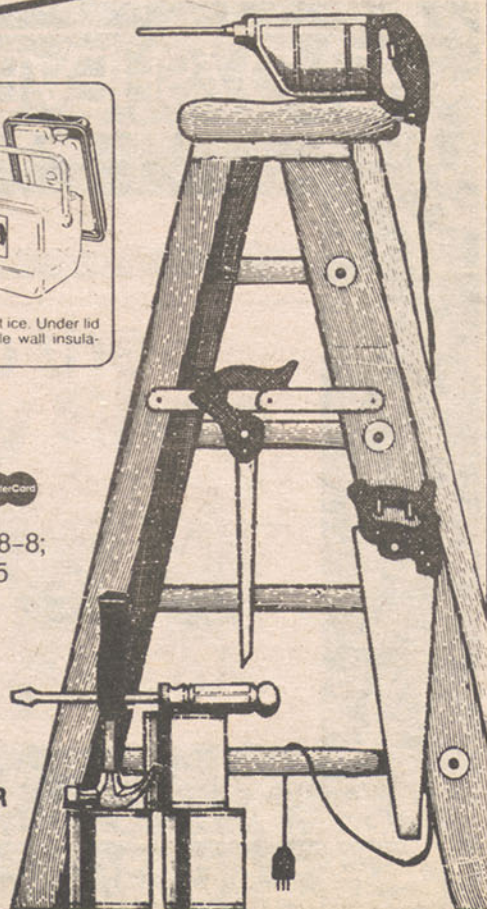
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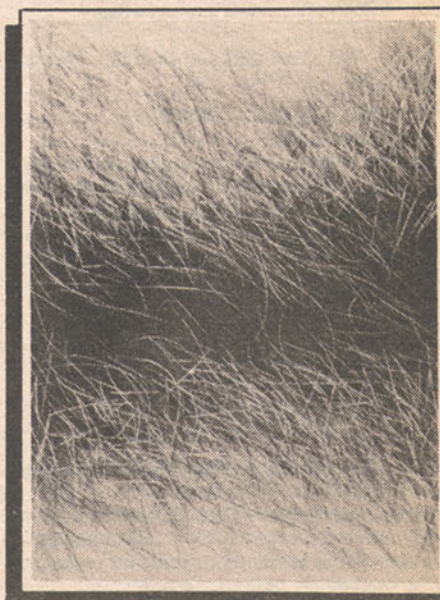
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LOUISE FINN: Drawings and Paintings
June 10-July 8.

Very colorful, almost primitive, paintings and drawings by this local artist. "There is a place in my mind where I look for a piece of imagery," says Finn. "It is not one place, it is one door."



Barbara Dorchen's charcoal and Prismacolor drawing, "Black Wave," is on display at the Ann Arbor Art Association through June 21.

Eskimo Art, Inc.

527 East Liberty (Michigan Theater Building),
Suite 202. 665-9663, 769-8424.
Hours: Tues., Wed., & Fri. 10 a.m.-2 p.m., and by
appointment.

STONE SCULPTURE

All month.

The gallery's recently expanded quarters feature a larger selection of figure carvings and prints by Inuit artists from throughout the Canadian Eastern Arctic. Some literature pertaining to Inuit art is available.

U-M Exhibit Museum

1109 Geddes Avenue. 764-0478.

Hours: Mon.-Sat. 9 a.m.-5 p.m.; Sun. 1-5 p.m.

SELECTED MINERAL SPECIMENS

All month.

In the rotunda, large crystals of quartz, calcite, and smithsonite, an ore named for Smithsonian Institution founder James Smithson. The samples come in all colors of the spectrum, from bluish-green fluorite to a beautiful ghostly pale-pink and gray found in a specimen of mangano-calcite from Colorado. Also, a cast of a 3.6 million-year-old footprint recently donated by the Cranbrook Institute of Science.

Ford Gallery

Ford Hall (near McKenny Union), EMU campus,
Ypsilanti. 487-1268.

Hours: Mon.-Fri. 8 a.m.-5 p.m.

IRENE RUZICKA: Paintings

June 18-22.

FoxFarm Pottery

1st floor Godfrey Building, Kerrytown. 663-5122.

Hours: Mon.-Thurs. 10 a.m.-6 p.m.; Fri. 10 a.m.-9 p.m.; Sat. 9 a.m.-5 p.m.; Sun. noon-5 p.m.

MICHIGAN POTTERS

All month.

Functional works by Rita Meech of McBain, Royce Disbrow of Canton, Laura Pounder of New Era, Christopher Bragg of Ann Arbor, and Fox-Farm co-owners Jan Benzinger and Lori Gotts. Also, ceramics by Wendy Elwell and Dennis Bern of North Carolina.

Galerie Jacques

616 Wesley. 665-9889.

Hours: By appointment.

"FEMMES, FEMMES, FEMMES"

May 6-June 30.

Exhibit in homage to contemporary women painters and graphic artists from France and the U.S. Includes works by Croci, Poulet, Ryan,

Brillant, Fini, Goux, Lubarow, Paradis, Runacher, Tercinet, and Vartanian. Last exhibit until September.

Hatcher Library Rare Book Room

711 Hatcher Library. 764-9377.

Hours: Mon.-Fri. 1-5 p.m.; Sat. 10 a.m.-noon.

NOTABLE ACQUISITIONS 1983/1984

May 1-June 30.

Selection of new acquisitions representing the varied strengths of the Rare Book Room's collections. Includes early printed books, early historical chronicles, military art and science, history of science, contemporary fine printing, manuscripts, contemporary American belles-lettres, and social protest literature. Also, items from the recently acquired Glaser collection of early Spanish and Portuguese literature and the Tate archive of the history of micrographics.

Intermedia Gallery

McKenny Union, EMU campus, Ypsilanti.
487-1268.

Hours: To be announced.

June exhibit schedule to be announced.

**Kelsey Museum of Ancient
and Medieval Archaeology**

434 South State. 764-9304.

Hours: Mon.-Fri. 9 a.m.-4 p.m.; Sat. & Sun. 1-4 p.m.

**THE ART OF SEALS: Aesthetic and Social
Dynamics of the Impressed Image
from Antiquity to the Present**

March 5-August 5.

A wide range of seals and sealings documents the major trends and aspects of continuity in this ancient art form. From remote antiquity seals have had a pervasive significance in the filial legacies, the decorative traditions, the bureaucracies, and even the kitchens of many societies. Objects drawn from seven U-M collections include material from the Far East, the Near East, Europe, and the New World.

In addition, there are contemporary seals by several Ann Arbor artists. Also on hand are culinary stamps and molds from collections of several local residents. A hands-on section of the exhibit enables visitors to create their own sealings (seal impressions), using reproductions of major types of seals displayed in the exhibition.

Lotus Gallery

119 East Liberty. 665-6322.

Hours: Tues.-Sat. 11 a.m.-6 p.m.

NEW ACQUISITIONS

All month.

Includes antique Chinese furniture, bamboo-root carvings, a select group of Chinese seals, and exquisite sgraffito pots by Glendora Daubs of the Jemez Pueblo, New Mexico.

Lotus Gallery II (lower level):

DEE SEGULA: "This Phantasmagoric Hunt"
May 1-June 15.

Exhibition and sale of unique wall-hung toy-like creatures with moveable parts, made of pewter with handmade paper, gold leaf, and other materials. In the exhibit, the individual creatures are arrayed to create a single hunt scene. Ann Arborite Segula's extraordinarily inventive creatures are said to be getting wilder and wilder. This exhibit represents her most ambitious project. She sold a year's worth of orders for these toys in three days at a recent wholesale show in Baltimore.

GALLERY ARTISTS

All month.

Glass works, ceramics, enamels, jewelry, toys, watercolor collages, and weavings by eleven artists.

U-M Matthaei Botanical Gardens

1800 N. Dixboro Rd. 764-1168.

Hours: Daily 10 a.m.-4:30 p.m.

CHILDREN'S EXHIBIT

All month.

Hands-on exhibit for children demonstrating experiences with plants and plant products through sight, smell, touch, and taste.

U-M Museum of Art

South State at South University. 763-1231.

Hours: Tues.-Fri. 10 a.m.-4 p.m.; Sat.-Sun. 1-5 p.m. ("Art Breaks," docent-guided tours on various topics, Tues.-Fri. 12:10-12:30 p.m.).

TRENDS AND TRADITIONS IN JAPANESE ART

March 23-June 10.

Ceramics, lacquerware, dolls, armor, prints, and paintings are exhibited in specially built environments, including a teahouse and garden area. From the Museum of Art's important collection of Japanese art, supplemented by loans from private and other public collections. Includes a catalogue and teaching materials. Docent-guided tours of this exhibit every Sunday at 2 p.m.

DON SHIELDS: Paintings, Prints, and Watercolors

June 1-July 18

Colorful paintings of strange creatures by this U-M art professor who has received both Guggenheim and American Academy of Rome fellowships. Shields's work, exhibited nationally, is regularly shown locally at the Alice Simms Gallery.

North Campus Commons

Bonisteel at Murfin, North Campus. 764-7544.

Hours: Mon.-Fri. 7:30 a.m.-5 p.m.

DORIS FOSS & LUCY PEARSON

May 14-June 1.

Mostly traditional watercolors of Ann Arbor area florals and landscapes, as well as scenes of Lake Erie, Bermuda, the Caribbean, and Mexico.

MARIANNE SACHS: Silkscreens and Drawings

June 8-29.

Portraits of local and Detroit area Holocaust survivors incorporating handwritten comments by the subjects. Some of these works were first displayed in March in conjunction with the U-M Conference on the Holocaust. Sachs is a local artist.

Rackham Gallery

Rackham Building, 915 East Washington. 764-8522.

Hours: Mon.-Fri. 10 a.m.-5 p.m.; Sat. 10 a.m.-3 p.m.

June exhibit schedule to be announced.



Sandi Henry's large natural-dyed reed baskets are part of an exhibit of "Contemporary Baskets" at Sixteen Hands, June 25-July 28.

Selo/Shevel Gallery

329 South Main. 761-6263.

Hours: Tues.-Sat. noon-8 p.m.

JAPANESE TEXTILES

May 11-June 2.

Old and contemporary Japanese clothing and wall hangings in a variety of materials, including silk kimonos, obi (woven belts), festival banners, futon covers, haori (short silk jackets worn over kimonos), and more.

NEW ACQUISITIONS

June 5-30.

Works in various media by craftspeople from around the U.S. Includes blown glass goblets, pitchers, and platters by Mary Beth Bliss, Stephen Maslach, Josh Simpson, and Stephen Smyers; glass prisms by Paul Manners; ceramics by Marsha Dickinson, Penelope Fleming, Robert Green, Nancy Meeker, and Mary Roehm; soft sculpture containers by Sara Drower; and metal containers by Lynne Hill.

Sixteen Hands

119 West Washington. 761-1110.

Hours: Mon.-Fri. 11 a.m.-8 p.m.; Sat. 10 a.m.-6 p.m.

ED RISAK AND JULIE CLARK-RISAK

May 18-June 15.

Raku vessel forms with unusually vibrant colors against smoky black backgrounds by Ed Risak. Drawings on handmade and hand-cast paper, including many insect studies, by Julie Clark-Risak.



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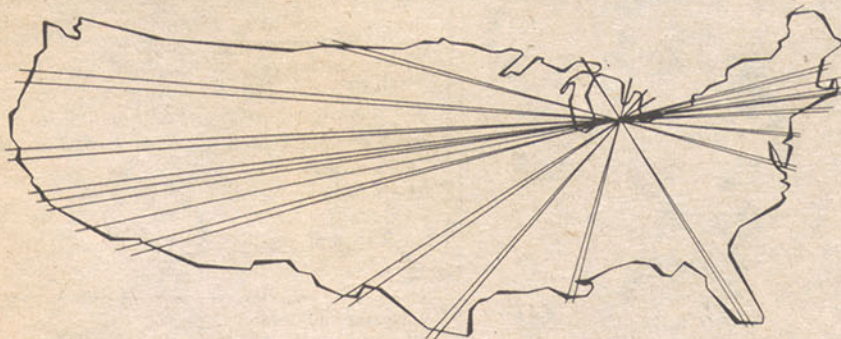
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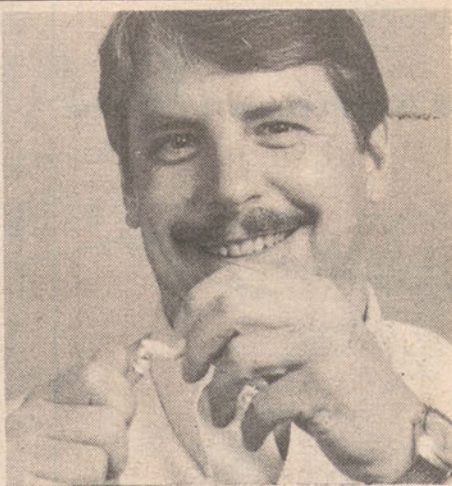


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CONTEMPORARY BASKETS

June 25-July 28.

Works by five artists, each of whom displays a different approach to basket making. Myrna Brunson uses unusual materials such as date palm leaves and pine needles to create well-balanced, highly textured basket forms. Jill Damon coils a multitude of colored natural fibers around a core fiber and decorates her works with somewhat lyrical abstract designs derived from natural forms. Sandi and Terry Henry make unusually large natural-dyed reed baskets. Kathy Zasuwa's vessels are made of rich, subtly colored hand-dyed handmade felt. Opening reception, June 29, 4-9 p.m.

Slusser Gallery

Art and Architecture Building, Bonisteel Boulevard, North Campus. 764-0397.
Hours: Mon.-Fri. 9 a.m.-5 p.m.

KENNETH BATISTA: Paintings

May 3-June 1.

Large abstract paintings by this University of Pittsburgh art professor.

ART SCHOOL STUDENT SHOWS

June 19-August 29.

South Main Market

111 East Mosley. 994-8004.

Hours: Mon.-Fri. 8 a.m.-8 p.m.; Sat. 10 a.m.-5 p.m.

LAURA STOWE

June 1-July 13.

Light, airy, colorful etchings of gardens and home interiors, mostly Ann Arbor scenes, by this Ann Arbor artist. This exhibit is provided by the Ann Arbor Art Association in cooperation with Dough Boys Bakery.

Toledo Museum of Art

2445 Monroe, Toledo, Ohio. (419) 255-6448.

Hours: Tues.-Sat. 9 a.m.-5 p.m.; Sun. 1-5 p.m.

THE BOOK: Celebration of the Museum Collection

March 24-June 3.

Inaugural exhibit of the museum's newly reinstated rare book room, the George W. Stevens Gallery. On display are treasures from the Museum's Rare Book Collection, many never before shown, tracing highlights in the first century of printing, from about 1455 to 1555.

TOLEDO AREA ARTISTS' 66TH ANNUAL EXHIBITION

June 3-24.

Juried exhibit of works in various media open to artists from northern Ohio and Lenawee and Monroe counties in Michigan. Cash prizes.

U-Cellar Gallery

341 East Liberty. 769-7940.

Hours: Mon.-Sat. 9 a.m.-6 p.m.

"DRAWING FROM THE WRONG SIDE OF THE BRAIN"

June 4-30.

Exhibit of works in a variety of media by U-Cellar employees.

Valdemar Galleries

103 South Ann Arbor Street, Saline. 429-7864.

Hours: Mon.-Sat. 10 a.m.-5:30 p.m.

"A TREASURY OF TRADITIONAL FOLK ARTS OF CHINA"

All month.

Light-hearted exhibit of pictures in various media, including straw, shells, cork, feathers, pith paper, postage stamps, stone inlays, prints, and rubbings. Also, various regional paper cuts, embroideries, carvings, silver, fans, puppets, dolls, kites, lacquer, ceramics, and antiques.

The Watercolor Gallery

418 East Washington (lower level). 769-6478.

Hours: Tues.-Sat. noon-5 p.m.

"SPRING BOUQUET"

May-June.

Original watercolors and mixed media paintings, mostly lushly colored floral images, by Sharlene Beck, Bernice Forrest, and Tamara Essner. All three artists are from suburban Detroit and are members of both Detroit Women Artists and the Michigan Watercolor Society. This show is on display at Great Lakes Federal Savings from May 14 through June 11. It returns to the gallery June 12-30.

EVENTS

★ denotes no admission charged.



Events information has been collected with the assistance of the Washtenaw Council for the Arts. member groups are identified as such in the Events listings. For additional information about the Arts Council or its members, call Kathleen Slater at 996-2777.

FILM LOCATION ABBREVIATIONS

AAPL—Ann Arbor Public Library, 343 S. Fifth Ave. at William. AH-A—Angell Hall Auditorium A. EQ—Room 126 East Quad, East University at Hill. Hillel—Hillel Foundation, 1429 Hill. Lorch—Lorch Hall (Old Architecture Building), Tappan at Monroe. MLB 3[4]—Modern Languages Building Auditorium 3 (or 4), Washington at Ingalls. Nat. Sci.—Natural Sciences Building, North University across from Ingalls. SA—Strong Auditorium, EMU campus, Ypsilanti. UGLI—Undergraduate Library Multipurpose Room, U-M campus.

FILM SOCIETIES INFORMATION

See Events for complete film listings.

Tickets \$2 (children, \$1), \$3 for double features unless otherwise noted.

Alternative Action Film Series (ACTION)—662-6599. Ann Arbor Film Cooperative (AAFC)—769-7787. Cinema Guild (CG) 662-8871; 994-0027. Classic Film Theater (CFT)—\$3 (no additional charge for double feature). 668-8480. Campus Life Cinema (CLC)—487-3045. Cinema 2 (C2)—665-4626. Hill Street Cinema (HILL)—663-3336. Mediatrics (MED)—763-1107.

1 FRIDAY

★ Vegetarian Feast: Bhaktivedanta Cultural Center. Every Friday and Sunday. 6:30 p.m., 606 Packard Rd. Free. 665-9057.

★ Introductory Session: The Transcendental Meditation Program. Every Wednesday and Friday. Introduction to this mental technique for deep relaxation and release of stress. 8 p.m., 528 W. Liberty (Wednesdays) & Michigan Union Room 4316 (Fridays). Free. 996-TMTM.

"A Broadway Valentine": True Grist Dinner Theater (Washtenaw Council for the Arts). Also every Wednesday (2 p.m.), Thursday-Saturday (8 p.m.), and Sunday (2 p.m.) through June 9. Charles Burr directs this original musical revue of Broadway's greatest hits. Stars Burr, Heidi Anderson, Randall Boger, Brian Dirschell, Bobb James, and Gail Betts Trader. 7 p.m. (dinner), 8 p.m. (show) True Grist Dinner Theater and Restaurant, Homer, Mi. (Take I-94 west to exit 156 and follow M-60 into Homer. The theater is on M-60.) \$12 (Wed.), \$15 (Thurs.), \$18 (Fri. & Sun.), \$19 (Sat.) (517) 568-4151.



Jazz pianist Jim Dapogny is one of the featured performers at the Great Lakes Performing Artist Associates "2nd Annual Musical Showcase," Fri., June 1.

"Much Ado About Nothing": Community High School Theater Company. Also, May 31 & June 2-3. Betsy King directs Community High students in a performance of Shakespeare's sharp-tongued, high-spirited comedy about two pairs of young lovers. One couple, incessantly critical of love, is

deceived into acknowledging their love for each other, while the other couple's love is nearly destroyed by deception. 8 p.m., *Community High School Craft Theater*, 401 N. Division. \$3.50 (students & seniors, \$2.50). 994-2021.

"One Flew Over the Cuckoo's Nest": Performance Network (Washtenaw Council for the Arts). Also, June 2-3, 7-10, 14-17, & 21-24. Raymond Masters directs Dale Wasserman's stage adaptation of Ken Kesey's darkly funny novel exploring the fate of individual freedom within an overly-structured society. Set in a mental hospital dayroom, the story focuses on the relationship between a brilliantly maladjusted and unadjustable patient and an impeccably repressed and repressive head nurse. Stars Linda Rice, Jeff Smith, and Joe Meshigaud. 8 p.m., *Performance Network*, 408 W. Washington. \$6 (Fri.-Sat), \$5 (Thurs.-Sun.). Student, senior, and group discounts available. 663-0681.



In their first local appearance since performing at the World's Fair in New Orleans, Morris Lawrence and the Washtenaw Community College Jazz Band come to the Michigan Theater for the 2nd Annual Entertainment Spectacular for Seniors, Sat., June 2.

Ann Arbor Boxing Club: Super Fights. 40 rounds of professional boxing. The main bout is an 8-round lightweight fight between unbeaten local favorite Derek "Dynamite" McGuire and Jessie Torres. Other featured bouts include Mike "Stringer" Johnson vs. Zest Holmes and Jamie Howie vs. James Wilder, Cash bar. 8 p.m., *Michigan Theater*. \$10-\$20. 668-8397.

International Folk Dancing: U-M Folk Dance Club. Every Friday. This week: Israeli dancing. Beginning instruction, followed by request dancing. No partner necessary. 8:30-10 p.m. (instruction), 10 p.m.-midnight (dancing), 3rd floor dance studio, 621 E. William (at S. State). \$1.50. 665-0219.

***Visitors' Night: U-M Astronomy Department.** Also, June 8. Tonight, U-M astronomy professor Freeman Miller discusses "The Antarctic: Treasure House of Meteorites." Also, the film, "Universe from Palomar." Afterwards, if the weather is clear, visitors are invited to look through the Angell Hall telescopes. Children welcome, but they must be accompanied by adults. 8:30 p.m., *Angell Hall Auditorium B*. Free. 764-3440.

***2nd Annual Musical Showcase and Membership Drive: Great Lakes Performing Artist Associates Circle of Friends (Washtenaw Council for the Arts).** GLPAA is an Ann Arbor-based non-profit organization which underwrites career development for promising local and regional artists, including classical, jazz, and folk musicians, and dancers. Circle of Friends is a GLPAA membership support group. For \$25 a year, Friends members receive a newsletter and invitations to dress rehearsals and receptions, and are entitled to reduced prices for performances.

Tonight's party offers a chance to join Circle of Friends and to be entertained by some outstanding GLPAA performers in two shows. At 8:30 p.m., classical music by cellist Enid Sutherland, by trumpeter Daniel D'Addio, and by Synchrony, a duo composed of flutist Jill Felber and pianist Robert Conway. At 10:15 p.m., old-style jazz by pianist Jim Dapogny, jazz-tinged bluegrass and country music by Footloose, and spirituals by soprano Glenda Kirkland. Reception follows each performance. Cash bar before and after the performances. 8 p.m., *Burlington Office Center Atrium*, 325 E. Eisenhower (opposite Briarwood). Free admission. (It is not necessary to become a member of Circle of Friends in order to attend.) 665-4029.

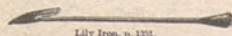
FILMS

AAFC. "Rebel without a Cause" (Nicholas Roeg, 1955). James Dean, Sal Mineo, Natalie Wood. MLB 4; 7:30 & 9:30 p.m. **ACTION. "The Maltese**

STALK OUR SHELVES



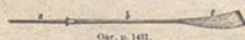
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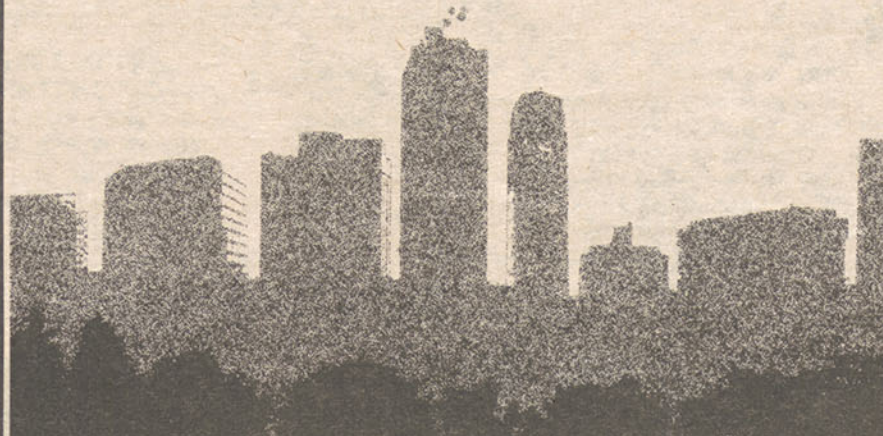
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One Flew Over the Cuckoo's Nest
from the novel by ken kesey
by dale wasserman

June 1-3, 7-10, 14-17 & 21-24
Thurs., Fri. & Sat. 8 PM
Sundays 6:30 PM

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410 W. Washington, Ann Arbor.

Falcon (John Huston, 1941). Humphrey Bogart, Sidney Greenstreet, Peter Lorre, Mary Astor. MLB 3; 7:30 p.m. **"The Caine Mutiny"** (Edward Dmytryk, 1954). Humphrey Bogart, Jose Ferrer, Fred MacMurray, Lee Marvin. MLB 3; 9:30 p.m. CG. **"Risky Business"** (Paul Brickman, 1983). A teenager and his friends run amok, Animal House-style, when his vacationing parents leave him in charge of the estate. Lorch, 7:30 & 9:30 p.m. C2. **"Diva"** (Jean-Jacques Beineix, 1982). Adventure-thriller about a Parisian motor-scooter messenger, unwittingly involved in a murder case, who struggles to find love with the opera singer of his dreams. French, subtitles. MLB 3; 7 & 9:15 p.m.

2 SATURDAY

★ **Saturday Breakfast Ride: Ann Arbor Bicycle Touring Society.** Every Saturday. Slow-paced and moderate/fast-paced rides to the Dexter bakery. 8:30 a.m. Meet at Old Amtrak Station, Depot St. Free. 971-5763, 662-0464.

Garage and Bake Sale: Community Skills Exchange. Everything from coffee pots to toys. Proceeds to benefit the Community Skills Exchange, which serves as both a clearinghouse for skills and services available in the Ann Arbor area and as a barter bank using hour-credits as a unit of exchange between members. 9 a.m.-5 p.m., 2406 Grant St. (off Washtenaw east of Carpenter). Free. 662-6304.

Monthly Lobby Sale: Friends of Matthaei Botanical Gardens. Also, June 3. Includes plants, stationery, books, and related garden items. 10 a.m.-4:30 p.m., Matthaei Botanical Gardens, 1800 N. Dixboro Rd. Free. 764-1168.

★ **"Moussaka": Kitchen Port Cooking Demonstration.** 11 a.m.-noon, Kitchen Port (Kerrytown). Free. 665-9188.

Governor's Cup Hydroplane Boat Races: Ypsilanti Visitors and Convention Bureau/Ypsilanti Area Jaycees. Also, June 3. Nearly 100 racers from throughout the Midwest and the U.S. compete at speeds up to 100 mph in six classes of inboard hydroplanes in this American Powerboat Association-sanctioned event. 11 a.m.-6 p.m., Ford Lake, JYRO Park, Ypsilanti (off I-94 at Whittaker Rd.). \$4 per carload in advance and \$5 at the gate. 482-4920.

"Dark Skies over Michigan": U-M Exhibit Museum Planetarium. Every Saturday and Sunday. Live audio-visual presentation on the constellations and planets currently visible in the nighttime skies. This is the first show since the Planetarium closed for remodeling last summer. 11:30 a.m., 2 & 3 p.m., U-M Exhibit Museum, Geddes at N. University. \$1. Children under 5 not admitted. 764-0478.

Spring Retreat: Washtenaw County Parks and Recreation Commission Nature Walk. A popular annual twenty-four-hour program led by WCPARC naturalist Matt Heumann. Includes a night walk for owls, a swamp stomp for frogs and flowers, evening nature movies and popcorn, and an overnight campout and bonfire. Potluck dinner tonight (bring a dish to pass) and a pancake and eggs breakfast Sunday morning. Hot beverages. Dress for the weather. Bring your own sleeping gear. Limited number of sleeping spaces on the cabin floor for those without tents. Noon, Park Lyndon, N. Territorial (1 mile east of M-52). \$10. Limited to 20 participants; pre-registration required. 994-2575.

★ **2nd Annual Entertainment Spectacular for Seniors: Michigan Consolidated Gas Retirees Club.** Organ music on the Barton Theater Organ, a performance by Morris Lawrence's popular Washtenaw Community College Jazz Band, and popular songs by WJR radio host "Fat Bob" Taylor. Also, showing of the film, "That's Entertainment," a 1974 compilation of scenes from more than 100 MGM musicals featuring Gene Kelly, Fred Astaire, Bing Crosby, Liza Minnelli, Debbie Reynolds, Donald O'Connor, Frank Sinatra, Elizabeth Taylor, James Stewart, and many more. Free pop & popcorn. Limited free transportation provided by AATA. For senior citizens only. 1:30 p.m., Michigan Theater. Free but tickets are required. Tickets available at the Michigan Theater (Mon., Tues., Thurs. 11 a.m.-6 p.m.; Wed. 3-6 p.m.; Sat. 11 a.m.-3 p.m.) and from many area senior citizens groups. 668-8397.

"The Raptor": Waterloo Nature Center. Merlin Minick, well known for his work in raptor rehabilitation, discusses and displays owls, hawks, and other birds of the magnificent raptor family. 2 p.m., Waterloo Nature Center, Bush Rd., Chelsea. (Take I-94 west to Pierce Rd., go north to dead end at Bush Rd., turn left and go one-half mile to marked entrance.) \$2. 475-8069.

Teddy Bears Party: Washtenaw Council for the Arts Benefit. Guests are greeted by a life-sized Teddy Bear, bear stories are read, and refreshments include bear-shaped cookies. Highlight of the party is a performance by Ann Arbor's world-class folk and blues harmonica wizard, Peter "Madcat"

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Harmonica wizard Peter "Madcat" Ruth serenades Teddy Bears of all ages in a benefit performance for the Washtenaw Council for the Arts, Sat., June 2.

Ruth, Madcat's music has been known to soothe the grouchiest bear and enthrall the youngest cub—and that's no lie. The Kempf House is decorated with a special exhibit by Generations children's store. 2-4 p.m., Kempf House Center for Local History, 312 S. Division. \$5 (children, \$3). 996-2777.

Singing Choir: Rudolf Steiner Institute. Every Saturday. Informal singing of classical choral works led by Detroit opera singer Dina Winter. All invited to participate. 3:30-5 p.m., 1923 Geddes. Small donation. 662-6398.

Square and Contra Dance: Ann Arbor Friends of Traditional Music/U-M Folklore Society/U-M Law Students Contradance Society. All dances taught; beginners welcome. Live music. 8 p.m., Michigan Union. \$2.50. 662-9325.

John Fahey: The Ark. One of the primary innovators in the modern fingerpicking style, Fahey has

served as a sort of unofficial guru to a whole generation of folk guitarists. A prolific recording artist, Fahey has also developed a major cult audience. His repertoire includes all manner of folk tunes, some blues, and many original compositions. This is his first appearance ever at The Ark, and his first local appearance in many years. 8 p.m. (10 p.m. show will be added if necessary), The Ark, 1421 Hill St. Tickets \$6 at Schoolkids, Herb David's, and at the door. 761-1451.

"Much Ado About Nothing": Community High School Theater Company. See 1 Friday. 8 p.m.

"One Flew Over the Cuckoo's Nest": Performance Network. See 1 Friday. 8 p.m.

FILMS

AAFC. "Zelig" (Woody Allen, 1983). Woody Allen, Mia Farrow. MLB 3; 7, 8:40, & 10:20 p.m. **ACTION. "Bringing Up Baby"** (Howard Hawks, 1938). Cary Grant, Katharine Hepburn. MLB 4; 7:30 p.m. **"The Philadelphia Story"** (George Cukor, 1940). Katharine Hepburn, Cary Grant, James Stewart. See "Coming Attractions." MLB 4; 9:15 p.m. **CG. "Tender Mercies"** (Bruce Beresford, 1983). Robert Duvall. Lorch, 7:30 & 9:30 p.m. **C2. "Monty Python's Meaning of Life"** (Terry Jones, 1983). Off-the-wall humor. Nat. Sci., 7:30 & 9:30 p.m.

3 SUNDAY

★ **Monthly Lobby Sale: Friends of Matthaei Botanical Gardens.** See 2 Saturday. 10 a.m.-4:30 p.m.

★ **New Member Orientation: Packard People's Food Co-op.** Every Sunday and Wednesday. Program to familiarize new and prospective members with the Co-op. Topics include how to shop efficiently, where to find things in the store, advantages of co-op buying, and a brief history of the Packard Co-op. All invited. 11:30 a.m., 720 Packard Rd. Free. 761-8173.

Governor's Cup Hydroplane Races: Ypsilanti Area Chamber of Commerce. See 2 Saturday. Noon-5 p.m.

★ **Picnic: Sierra Club.** Volleyball, swimming, hiking, and eating at Independence Lake Park. Bring meat or a vegetable to grill and a dish to pass. Charcoal & starter provided. Beer available for a small charge. All invited. 1 p.m. Meet at City Hall parking lot or bicycle to the park. Free. 482-2108.

★ **Open Mouth Poetics: Joe's Star Lounge.** Also, July 1. (Once a month only until September, when it returns to every Sunday.) Friendly, informal occasion for local and visiting poets and writers of short fiction to try out their work on a live audience. Usually a nice mix of ages, sexes, attitudes, and talents. Almost always highly entertaining and instructive, and occasionally sublime. 2-5 p.m. (readings rarely get under way before 3 p.m.), Joe's Star Lounge, 109 N. Main. Free. 662-8370, 665-JOES.

"Dark Skies over Michigan": U-M Exhibit Museum Planetarium. See 2 Saturday. 2 & 3 p.m.

★ **Wildflower, Bird, and Butterfly Walk: Friends Lake Community.** Walk along the shore of Long Lake and up into the surrounding hills. All ages and degrees of experience welcome, from botanists and ornithologists to beginning nature buffs. Bring field guides, binoculars, and cameras. 2:30-4 p.m., Friends Lake Community cabin, Chelsea. (Take M-14/I-94 west to M-52, follow M-52 north through Chelsea, go left onto Waterloo Rd., bear right onto Oak Ridge Rd., go right onto Clark's Lake Rd. Entrance gate is on the immediate left.) Free. 475-7976.

★ **Vegetarian Feast: Bhaktivedanta Cultural Center.** See 1 Friday. 6:30 p.m.

"One Flew over the Cuckoo's Nest": Performance Network. See 1 Friday. 6:30 p.m.

★ **Weekly Meeting: The Jugglers of Ann Arbor.** Every Sunday. All invited. Club members are always willing to give free lessons to anyone interested in learning how to juggle. Also, weather permitting, the Jugglers of Ann Arbor juggle outdoors every Saturday on the U-M Diag beginning at 1 p.m. 7-10 p.m., Michigan Union. Free. 994-0262.

"Much Ado about Nothing": Community High School Theater Company. See 1 Friday. 8 p.m.

FILMS

AAFC. "Out of the Past" (Jacques Tourneur, 1947). Robert Mitchum. Film noir classic. Lorch, 7:30 p.m. **"Wages of Fear"** (Henri-Georges Clouzot, 1953). Suspense-thriller classic about men driving trucks filled with high explosives through a Central American jungle over bumpy roads. French, subtitles. See "Coming Attractions." Lorch, 9:20 p.m. **CFT. "A Night at the Opera"** (Sam Wood, 1935). Marx Brothers, Margaret Dumont, Kitty Carlisle. Mich., 5:50 & 9:30 p.m. **"A Day at the Races"** (Sam Wood, 1937). Marx Brothers. Mich., 7:30 p.m. **CG. "Diamond Jim"** (Ed-

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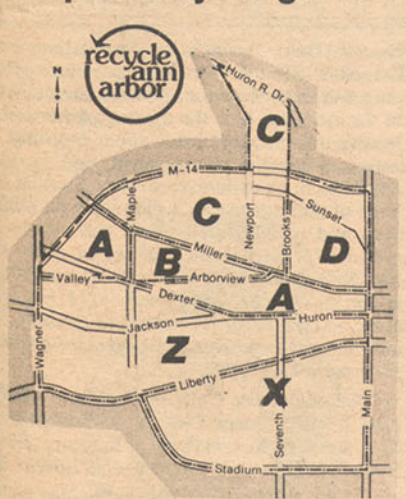
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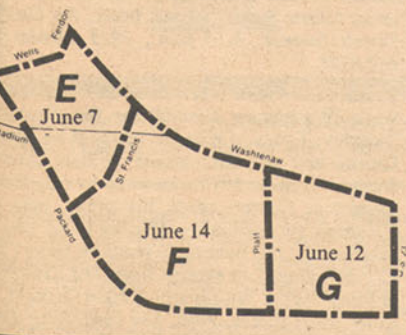
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Map of recycling areas



A	June 5	D	June 26
B	June 12	X	June 2
C	June 19	Z	June 16



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ward Sutherland, 1935). Edward Arnold, Jean Arthur, Cesar Romero. Lorch, 7:30 p.m. "The Power and the Glory" (William K. Howard, 1933). Spencer Tracy, Colleen Moore. Lorch, 9:20 p.m.

4 MONDAY

Strolling Players Auditions Ann Arbor Recreation Department (Washtenaw Council for the Arts). Also, June 6. All young people grades 7-12 are eligible to join this summer version of Junior Theater which performs at parks, playgrounds, community centers, and the Street Art Fair. Those who do not get performing roles may work in technical areas. This summer's traveling show is a comedy mystery called "Where's Elmo?" directed by Mary Ely and Paul VanderRoest. Rehearsals are Mondays through Thursdays, 2-5 p.m. 7 p.m., Eberbach Cultural Arts Bldg., 1220 S. Forest. \$12 (no charge to audition). 994-2326.

★ Strategy Meeting: Washtenaw County Committee Against Registration and the Draft. Discussion of continuing campaign to repeal the Solomon Amendments and of planned in-service workshops for high school teachers and counselors. 7:30 p.m., Dominick's Cafe, 812 Monroe. Free. 482-0546.

Ann Arbor Recorder Society (Washtenaw Council for the Arts). All beginning and advanced players of the recorder and other early instruments invited. Music stands and music provided. 7:45-9:45 p.m., Forsythe School Band Room, 1655 Newport Rd. \$22 annual dues. (First-time visitors welcome free.) 662-7727.

★ "How to Create Your Life the Way You Really Want It": An Introduction to Psychokinesiology. Local rebirther and therapist Bob Egri discusses a new therapeutic technique involving muscle-testing to diagnose and clear underlying causes of emotional and physical distress. 8-10 p.m., Synergy, 410 W. Washington. Free. Reservations preferred. 665-6924.

FILMS

CFT. "War of the Worlds" (Byron Haskin, 1953). Convincingly frightening adaptation of the H.G. Wells novel about invaders from Mars. Mich., 7:45 p.m. "Forbidden Planet" (Fred Wilcox, 1956). Classic sci-fi inspired by Shakespeare's "The Tempest." See "Coming Attractions." Mich., 9:15 p.m. Note: Every Monday, \$3 admits two people to both CFT films.

5 TUESDAY

Gordon Dairy Farm Tour: Washtenaw County Extension Service. Day-long program offers a chance to learn about the operation of a dairy farm. In the morning, tour the milking parlor and calf-feeding stations, and learn about breeding, milk testing, production management, and marketing. After lunch, an update on the nutrition and health value of dairy products, a slide show on milk bottling, and taste testing of milk and cheeses. 9:30 a.m.-3:30 p.m., Gordon Dairy Farm, 4690 Willow Rd., Saline. (Meet at the farm or meet at 8:30 a.m. at the County Service Center, 4133 Washtenaw Ave., to carpool to the farm.) \$5 (includes lunch and materials). Pre-registration required; limited to forty participants. 973-9510.

★ "National Park Units in Southern Arizona": Ann Arbor Camera Club. Slide presentation by club member Ken Naigus. 7:30 p.m., Forsythe School, 1655 Newport Rd. Free. 971-6478.

★ "About Whitsunday": Rudolf Steiner Institute. Part of a weekly series of lectures by Ernst Katz on general topics considered from the point of view of Rudolf Steiner's "spiritual science," also known as anthroposophy. No previous knowledge of Steiner's work is necessary, but the topics in the series follow Steiner's basic book, *An Outline of Occult Science*. 8-10 p.m., 1923 Geddes. Free. 662-6398.

Eyemediae Video Showcase: Performance Network (Washtenaw Council for the Arts). Every Tuesday. Today, a video of readings by poet John Giorno and novelist/essayist William Burroughs from an event in 1974 sponsored by *Gay Sunshine* magazine. Giorno reads his urban epic rants, "Hamburger Mediation/The Big Mac" and "Suicide Sutra," and Burroughs reads the essay "Sexual Conditioning," an excerpt from *The Exterminator* entitled "What Washington? What Orders?" and other short pieces. Also, live reading by Detroit-based poet/musician Mark Grafe, who is known for his often humorous pieces about life in Michigan. 8 p.m., Performance Network, 408 W. Washington. \$3. 663-0681.

Tuesday Night Singles. Every Tuesday. Ballroom dancing with live music by Detroit-area ballroom bands. 8:30-11:30 p.m., American Legion Hall, 1035 S. Main. \$3.50. 482-5478.

"Rock-n-Bowl": Ypsi-Arbor Lanes. Every Tuesday. The lights are turned out for "moonlight

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bowling" to recorded new wave rock 'n' roll dance music. Dancing on the lanes permitted. Prizes for "most outrageous," "best dressed," and "most new wave-ish" costumes. New to the Ann Arbor area, similar events in New York City draw the likes of Catherine Deneuve, Richard Gere, David Bowie, and Frank Zappa. 10 p.m.-2 a.m., Ypsi-Arbor Lanes, 2985 Washtenaw Ave. \$5 (includes unlimited bowling, shoe rental, and limited use of billiards). 434-1111.



The County Extension Service offers a day-long tour of Gordon Dairy Farm in Saline, Tues., June 5.

FILMS

No films.

6 WEDNESDAY

★ "Cuisinart Food Processor": Kitchen Port. Cuisinart representative Barbara Miller shows how to use this food processor and its accessories. 11 a.m.-1 p.m., Kitchen Port (Kerrytown). Free. 665-9188.

★ New Member Orientation: Packard People's Food Co-op. See 3 Sunday. 11:30 a.m.

★ Talent Show Auditions: Ann Arbor Lesbian/Gay Pride Week. Also, June 7. Auditions for 23 Saturday Talent Show (see listing). 5-8 p.m., Michigan Union Anderson Room. Free. 763-4186.

In-Person Registration for Summer Classes: Ann Arbor Recreation Department. Programs include swimming, music, art, computers, dance, tennis, drama, and fitness, as well as an arts day camp, basketball school, ecology camp, and city tennis tournaments. Brochures with complete information available at banks, libraries, schools, and the Recreation Department, 2250 S. 7th St. 6-7:30 p.m., Pioneer High School East Cafeteria. Fees vary. 994-2326.



"Ya'ssoo Ann Arbor," the popular Greek festival, moves to Veterans' Ice Arena this year, June 7-9.

★ Orientation: Fourth Avenue People's Food Co-op. Also, June 16 & 20. Topics include the history and current state of the co-op movement, an overview of the People's Food Co-op structure, and tips on shopping at the co-ops. For prospective members and others who would like to learn more about the Co-op. Mandatory for new working members. 7-8:30 p.m., People's Food Co-op, 212 N. Fourth Ave. Free. (Membership dues are \$12/year). 994-9174.

Strolling Players Auditions: Ann Arbor Recreation Department. See 4 Monday. 7 p.m.

★ Introductory Session: The Transcendental Meditation Program. See 1 Friday. 8 p.m.

FILMS

CFT. "The Man Who Loved Women" (François

Truffaut, 1977). Charmingly Edenic comedy about a man who loves and is loved by all women. French, subtitles. Mich., 7:30 p.m. "Going Places" (Bertrand Blier, 1974). Slippery-minded tragic-comedy about two alienated drifters who commit petty crimes, terrorize, and share women. French, subtitles. Mich., 9:35 p.m. C2. "Emerald Cities" (Rick Schmidt, 1984). Punk film features music by the Mutants and Flipper. Premiered at the Ann Arbor Film Festival. MLB 4; 7:30 & 9:15 p.m.

7 THURSDAY

Ya'ssoo Ann Arbor 1984: St. Nicholas Greek Orthodox Church. Also, June 8-9. After 12 years under a tent next to the Church on Main Street, this popular Greek festival moves this year to the more spacious quarters of Veterans Ice Arena. Features all sorts of Greek food, from luncheon and dinner menus served cafeteria-style—including skewered shishkebob, barbecue chicken, gyros, tiropita (cheese pie), and spanakopita (spinach pie)—to assorted Greek pastries, including melomacaronas (honey cookies), kourambietes (sugared butter tea cookies), galactobouriko (philo pastry filled with cream custard), and baklava (a diamond-shaped walnut pastry). Also, Greek beers and wine. This year's expanded Greek boutique includes an unusual assortment of Hellenic artifacts from women's embroidered blouses, tote bags, and sailor hats to dolls, worry beads, jewelry, records, and *St. Nicholas Kouzina*, a Greek cookbook compiled by The Ladies of St. Nicholas. Evening dancing to live Bouzouki music by The Prevas Brothers interspersed with a medley of Hellenic folk dances. Door prizes. 11 a.m.-midnight, Veterans Ice Arena, 2150 Jackson Rd. \$1.50 admission after 5 p.m.. Children under 12 accompanied by parents, free. 769-2945.

Ice Cream Social: St. Francis School. Hamburgers, Chicken McNuggets, salad bar, and ice cream. Games and prizes. All invited. 5-8 p.m., 2270 E. Stadium Blvd. Free admission; charge for food and games. 973-1746.

★ Talent Show Auditions: Ann Arbor Lesbian/Gay Pride Week. See 6 Wednesday. 5-8 p.m.

American Heritage Night: Michigan League Cafeteria. Every Thursday. Cafeteria-style dinner this week features food of San Francisco. 5:15-7 p.m., Michigan League Cafeteria. \$6-\$8 average cost for a complete meal. 764-0446.

★ Thursday Evening Bird-Watchers' Ride: Ann Arbor Bicycle Touring Society. Every Thursday. Experienced local bird-watchers Judy and Manfred Schmidt lead a 15-30 mile ride which combines bicycling and bird-watching. Lights recommended. 6 p.m. Meet at Scarlett School parking lot, 3300 Lorraine (off Platt). Free. 971-5763.

★ Fun Run Races: Ann Arbor Track Club. Every Thursday. 3km, 1 mile, 400 meter, and 4x200 meter relay races. All invited. 7 p.m., U-M Ferry Field Track (tonight only), Pioneer High School Track (rest of month). Free. 769-3888.

★ "Who's Controlling Your Life?" School of Metaphysics. Lecture by School of Metaphysics director Mitch Webster. 8 p.m., Red Cross Center, 2729 Packard Rd. Free. 482-9600.

"I Ought to Be in Pictures": EMU Players. Also, June 8-9. Jim Gousseff directs EMU drama students in a performance of Neil Simon's popular comedy about a teenage girl who moves to California to become an actress and to re-establish a relationship with her screenwriter father. 8 p.m., Quirk Auditorium, EMU campus. \$4 (Thurs.), \$5.50 (Fri.-Sat.). 487-1221.

"Tribute to Elvis": Holiday Inn West. Also, June 8. One of only three Elvis imitators who were active when Presley was still alive, "Elvis Dave" Falzetti, a teacher at Canton High in Plymouth, got his start at a faculty talent show in 1975. His show is based on Presley's Las Vegas act and includes everything from rhinestone glitter, karate chops, and sweat-soaked silk scarves tossed to the audience to a plaintive closing version of "Can't Help Falling in Love." Falzetti is accompanied during his hour-and-twenty-minute set by Scat, a local top-40 band which also opens and closes the show with sets of its own. 8 p.m.-1 a.m., Holiday Inn West Ballroom. Reserved seating tickets \$8 in advance or at the door. 665-4444.

"One Flew over the Cuckoo's Nest": Performance Network. See 1 Friday. 8 p.m.

"The Belle of Amherst": Ann Arbor Civic Theater Main Street Productions (Washtenaw Council for the Arts). Also, June 8-9. Susan Morris stars in William Luce's critically-acclaimed one-woman dramatization of the inner life of the 19th-century recluse poet, Emily Dickinson. Set inside the childhood home where Dickinson spent her entire life, the action is a series of imaginary conversations the poet has with herself, her family, and her literary benefactor, Thomas Wentworth Higginson. Directed by Christy Rishoi Minadeo. 8 p.m., Ann Arbor Civic Theater, 338 S. Main. \$4. 662-7282.



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★ **"Interactive Video": Community Access TV/ U-M School of Education.** Live broadcast on Cable Channel 9 of a program demonstrating a new instructional technology being used by the U-M education school. A video program about problems confronted in classrooms is segmented into short vignettes. Each vignette ends by posing alternative solutions to a particular problem. The student then chooses a solution which determines the next computer-chosen segment of the program, and so on until the conclusion of the program.

During this show, viewers who call in their choices actually shape the program all are watching. "As far as we can tell, this is a television first: Call-in viewers will be in direct control of what they see," says program producer Ed Saunders, a media consultant with the U-M School of Education's Instructional Strategy Services. 9 p.m., Cable Channel 9 (public access channel). 769-7422.

Albert Collins: Rick's American Cafe. Known as the "Texas Iceman," Collins is among today's premier blues guitarists. The tone he gets is rough and gravelly yet blade-sharp in its pitch. He performs as usual with his fiery five-piece band. 9:30 p.m., Rick's American Cafe, 611 Church St. 996-2747.

FILMS

AAFC. "Medium Cool" (Haskell Wexler, 1969). Absorbing film about a TV news cameraman who remains detached in the midst of the political and social turmoil he films. Includes footage of the film's actors at the 1968 Democratic Convention in Chicago. Music by the late guitarist Michael Bloomfield. See "Coming Attractions." MLB 3; 7:30 p.m. **"The Parallax View" (Alan J. Pakula, 1976).** Warren Beatty. Political paranoia suspense. MLB 3; 9:30 p.m. **CFT. "Shampoo" (Hal Ashby, 1975).** Warren Beatty, Julie Christie, Goldie Hawn, Jack Warden. Mich., 7:30 p.m. **"Heaven Can Wait" (Warren Beatty & Buck Henry, 1978).** Warren Beatty, Julie Christie. Mich., 9:30 p.m. **CG. "A Foreign Affair" (Billy Wilder, 1948).** Marlene Dietrich, Jean Arthur. Post-World War II black comedy. Lorch, 7:30 p.m. **"Mission to Moscow" (Michael Curtiz, 1943).** WW II pro-Russian propaganda film based on the memoirs of U.S. ambassador Joseph E. Davies. Lorch, 9:45 p.m.

8 FRIDAY

★ **Dressage Show: Waterloo Hunt Club.** Also, June 9-10. Some of the Midwest's leading dressage horses and riders compete in show classes from training level to Grand Prix (Olympic level). Dressage, which derives from the French word for "training," is a systematic training to develop both the horse's athletic ability and the rider's ability to communicate with the horse. 9 a.m.-dusk, Waterloo Hunt Club, Grass Lake. (Take I-94 west to exit 150, go north 2 miles on Mt. Hope Rd, go right onto Glenn Rd. to the Hunt Club.) Free. (517) 522-5010; (517) 522-5325.

Ya'ssoo Ann Arbor 1984: St. Nicholas Greek Orthodox Church. See 7 Thursday. 11 a.m.-midnight.

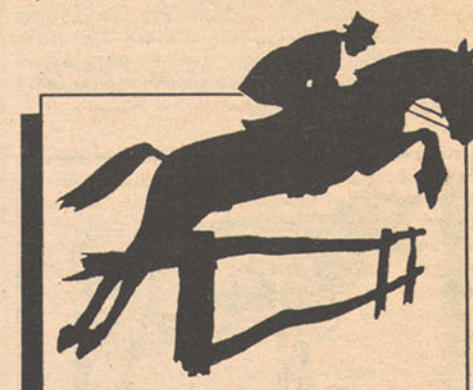
Annual Mack School Ice Cream Social: Mack School PTO. An ice cream social on a grand scale. Highlights include a dunk tank with state representative Perry Bullard and other celebrity dunkies, a "Test Your Strength" game designed and built by Mack School parent Scott Mixer, St. Joe's Hyper-tension Van, a fire truck, face painting, kiddie games with prizes, balloons, and food galore. Prices range from \$.25 for most games to \$.75 for hot dogs and pizza slices and \$1.25 for the salad bar. This is the school's biggest annual fund-raiser, as well as a special neighborhood event. Held indoors in case of rain. 5:30-7:30 p.m., Mack School, 920 Miller (at Brooks). Free admission. 662-9823, 665-6304.

★ **Monthly Meeting: University Lowbrow Astronomers.** Program to be announced. All invited. 7:30 p.m., Detroit Observatory, E. Ann Street at Observatory. Free. 663-2080.

Bi-weekly Meeting: Expressions. Also, June 22. Topics for this week's meeting of this independent adult discussion group are "Friendships: beginning and ending" and "How do I communicate my feelings?" Casual dress; refreshments & socializing. 8 p.m., First Unitarian Church, 1917 Washtenaw Ave. No admittance after 8:45 p.m. \$3.50. 665-7041 (eves.).

"Odissi: A Classical Dance Form of India." Also, June 9. Solo dance concert by the world-famous Sharon Lowen. Odissi is a classical Indian dance style that evolved out of ritualistic services of the important shrines of the state of Orissa in Eastern India. The rounded curves and postures typical of Odissi resemble the exquisite sculptured figures of the great temples of Orissa. After receiving a master's degree in dance at the U-M in 1973, Lowen began to study Indian dance while on a Fulbright to India. Her Odissi training was under Guru Kelucharan Mohapatra, one of the main architects of

the contemporary Odissi repertoire, and her mastery of this dance form has won her the title. "Singar Mani," or "adorning jewel of the dance." 8 p.m., U-M Dance Bldg. Studio A, 1310 N. University Court. \$5 (seniors, students, & children, \$4). 665-8076.



Horses and riders from all over the Midwest come to the Waterloo Hunt Club for a Dressage Show, June 8-10, and for two American Horse Association Shows, June 26-28 and June 29-July 1.

Simple Minds: Prism Productions. Already a very popular band in England, this Scottish rock 'n' roll quintet is just beginning to make its mark in the U.S. Their music has a pulsing, reverie-filled simplicity that has provoked comparisons with David Bowie and Roxy Music. The Record reviewer noted that their songs evince "the fine art of being serious without being too heavy-handed." They have a fine new LP on A&M Records, "Sparkle in the Rain." Opening act is China Crisis, an English rock duo whose music has been compared to Duran Duran. 8 p.m., Michigan Theater. Tickets \$12.50 at the Michigan Theater Box Office, Schoolkids, Where House Records, Hudson's, and all other CTC/Ticket World outlets. 668-8480, 99-MUSIC.

"Tribute to Elvis": Holiday Inn West. See 7 Thursday. 8 p.m.-1 a.m.

"I Ought to be in Pictures": EMU Players. See 7 Thursday. 8 p.m.

"One Flew over the Cuckoo's Nest": Performance Network. See 1 Friday. 8 p.m.

"The Belle of Amherst": Ann Arbor Civic Theater Main Street Productions. See 7 Thursday. 8 p.m.

International Folk Dancing: U-M Folk Dance Club. See 1 Friday. Tonight: Serbian and Croatian dances. 8:30 p.m.-midnight.

★ **Visitors' Night: U-M Astronomy Department.** See 1 Friday. Tonight: U-M Astronomy professor Guenther Elste discusses "Aurora Borealis: Northern Lights," and a short film strip showing observations made at the University of Alaska. 8:30 p.m.

FILMS

AAFC. "The Empire Strikes Back" (Irvin Kershner, 1980). Mark Hamill, Harrison Ford, Carrie Fisher, Billy Dee Williams. Sequel to "Star Wars." \$2.50 MLB 3; 7:30 & 9:45 p.m. **CG. "Poetry in Motion" (Ron Mann, 1982).** Ann Arbor premiere of this superb film montage of performances by leading contemporary American and Canadian poets and musicians, including Allen Ginsberg, Charles Bukowsky, William Burroughs, Robert Creeley, John Cage, and Tom Waits. Lorch, 7:30 & 9:30 p.m. **C2. "The Year of Living Dangerously" (Peter Weir, 1983).** Mel Gibson, Sigourney Weaver, Linda Hunt. MLB 4; 7:30 & 9:40 p.m.

9 SATURDAY

★ **Dressage Show: Waterloo Hunt Club.** See 8 Friday. 9 a.m.-dusk.

"Keep Your Eye on the Ball": Ann Arbor Hands-On Museum. U-M astronomy professor Bob Kirschner offers a hands-on workshop for children ages 9-11 exploring all sorts of balls inside and out to see how they bounce, fly, and curve. Find out why a golf ball has dimples, how a baseball curves, and why you can't bowl a strike with a ping-pong ball. (If you can't bowl a strike with a bowling ball, there is another explanation, one not covered in this workshop.) 10 a.m.-noon, Hands-On Museum, 219 E. Huron Ave. (entrance on N. Fifth Ave.). \$8. Pre-registration required. 995-5439.

★ **11th Annual Art Show and Sale: Chelsealand Painters.** Also, June 11. Exhibit and sale of watercolors, acrylics, drawings, and collages by 15 area artists. Prices start at \$10. Refreshments, music, and other entertainment. Rain or shine. Percentage of proceeds to provide a medical school scholarship. 10 a.m.-5 p.m., Chelsea Medical Center, 775 S. Main, Chelsea. Free admission. 996-9519.

★ **"Practical Pest Control in Vegetable Gardens":** Project Grow. Workshop on ways to rid your garden of major insect pest problems without using chemical insecticides. Recommendations given for "last resort" use of insecticides, but the emphasis is on natural biological controls. 10 a.m., County Farm Community Garden, Washtenaw Ave. at Platt Rd. Free. 996-3169.

★ **"Dark Skies over Michigan":** U-M Exhibit Museum Planetarium. See 2 Saturday. 10:30 a.m., 2 & 3 p.m.

★ **Basque Line and Circle Dance Workshop:** U-M Folk Dance Club. Workshop led by Roo Lester, an experienced folk dance teacher from Boulder, Colorado, and one of the few experts on Basque dances in the U.S. Basque folk dances are briskly energetic and very attractive to watch. No partner necessary. 10:30 a.m.-12:30 p.m. & 2:30-5 p.m. (teaching sessions) & 8 p.m.-midnight (party session), Michigan Union Assembly Hall. \$3 per session, \$8 for entire day. 995-9466, 971-8638.

★ **"Wedding and Graduation Cake Decorating":** Kitchen Port Cooking Demonstration. 11 a.m.-noon, Kitchen Port (Kerrytown). Free. 665-9188.

★ **Ya'ssoo Ann Arbor 1984:** St. Nicholas Greek Orthodox Church. See 7 Thursday. 11 a.m.-midnight.

★ **"Astrology and Your Life Chances":** School of Metaphysics. Workshop led by School of Metaphysics director Mitch Webster. 1-4 p.m., 95 Oakwood #1 (off Washtenaw just west of the water tower), Ypsilanti. \$5. 482-9600.

★ **Biological Field Trip:** Waterloo Nature Center. Herb Wagner leads a walk through the Nature Center woods to explore some of nature's secrets. 1:30 p.m., Waterloo Nature Center, Bush Rd., Chelsea. (For directions, see 2 Saturday listing.) \$2. 475-8069.



World-famous Indian dancer Sharon Lowen returns to Ann Arbor to present a solo concert of "Odissi A Classical Dance Form of India," June 8-9.

★ **Open House: Friends Lake Community.** Guided tours of the waterfront swimming, boating, and picnic areas, the beach house and sauna, the nature trails, campground, cabin sites, and home sites for those who might be interested in joining this co-operatively owned recreational community and wildlife preserve on quiet, uncrowded Long Lake near Chelsea. Rain date: June 10. 2-5 p.m., Friends Lake Community, Chelsea. (For directions, see 3 Sunday listing.) Free. 475-7976.

★ **"Teaching Conflict Resolution in the Schools":** Gray Panthers of Huron Valley Community Open Meeting. Talk by Westland Public Schools teacher Lynn Kleinman, a member of Educators for Social Responsibility and the organizer of the late-May Peace Week. 3-5 p.m., New Fire Station 2nd floor conference room, 111 N. Fifth Ave. Free. 663-5348.

★ **Long Ball Driving Contest:** Ann Arbor Parks Department. Prizes awarded for 1st, 2nd, and 3rd longest drives. 6:30 p.m., Leslie Park Golf Course, 2120 Traver. \$1 for three balls. 668-9011.

★ **"The Music Machine":** Huron Hills Baptist Church. Also, June 10. Sue Smolinski directs Huron Hills Baptist Church Sunday School children in a performance of this musical celebrating "the fruits of the spirit." 7 p.m., Clague Intermediate School, 2616 Nixon Rd. (off Plymouth Rd.). Free. 769-6299.

★ **"Friends": The Ensemble for Neighborly Love.** Also, June 10. As part of her U-M Asian Studies honors thesis, Anna Weston directs a performance in English of this absurdist tragedy by Kobo Abe, a well-known Japanese novelist and playwright whose works include *Woman in the Dunes* and *The Face of Another*. A man living alone in Tokyo is about to get married when a family of eight comes to his door, persuades him to allow them to move in with him, and gradually takes over his life—all under the pretext of offering friendship. The Ensemble for Neighborly Love is an ad hoc group of U-M students assembled for this production. 8 p.m., Lane Hall Room 200, 204 S. State. Free. 662-6557, 769-7156.

★ **Oscar Brand: The Ark.** An important part of the 60s folk revival, Brand remains one of the most productive and ubiquitous figures on the contemporary American folk music scene. He's authored ten books and music manuals and recorded several major folksong collections, including a very popular four-record collection of "Bawdy Songs." A very dynamic performer with a clear, relaxed voice, Brand is often compared to Pete Seeger for his easy rapport with audiences. His performing repertoire is a pleasingly informal hodgepodge of political songs and traditional folk songs. 8 & 10 p.m., The Ark, 1421 Hill St. Tickets \$6 at Schoolkids, Herb David's, and at the door. 761-1451.

★ **"I Ought To Be in Pictures":** EMU Players. See 7 Thursday. 8 p.m.

★ **"One Flew over the Cuckoo's Nest":** Performance Network. See 1 Friday. 8 p.m.

★ **"Odissi: A Classical Dance Form in India."** See 8 Friday. 8 p.m.

★ **"The Belle of Amherst":** Ann Arbor Civic Theater Main Street Production. See 7 Thursday. 8 p.m.

FILMS

★ **A.A.F.C. "The Empire Strikes Back"** (Irvin Kershner, 1980). Mark Hamill, Harrison Ford, Carrie Fisher, Billy Dee Williams. Sequel to "Star Wars." \$2.50 MLB 3; 7:30 & 9:45 p.m. **ACTION.** ★ **"Start the Revolution without Me"** (Bud Yorkin, 1970). Gene Wilder, Donald Sutherland. MLB 4; 7:30 p.m. ★ **"Young Frankenstein"** (Mel Brooks, 1975). Gene Wilder, Madeline Kahn, Peter Boyle, Marty Feldman. MLB 4; 9:15 p.m. **CFT.** ★ **"The Godfather"** (Francis Ford Coppola, 1972). Marlon Brando, Al Pacino, James Caan, Robert Duvall, Diane Keaton. Mich., 6:30 p.m. ★ **"The Godfather, Part II"** (Francis Ford Coppola, 1975). Al Pacino, Robert DeNiro, Robert Duvall, Diane Keaton. Mich., 9:35 p.m. **CG.** ★ **"Flashdance"** (Adrian Lyne, 1983). Jennifer Beals. Lorch, 7, 8:45, & 10:30 p.m. **C2.** ★ **"Stripes"** (Ivan Reitman, 1982). Bill Murray, Harold Ramis, John Candy. Nat. Sci., 7:30 & 9:30 p.m.

10 SUNDAY

★ **Searles Natural Area: Washtenaw Audubon Society Field Trip.** Field trip to this Audubon Society property off Willis Rd. south of Ann Arbor. Maintained as a diverse habitat, it contains an oak and hickory forest, a creek, and abundant wildflowers. 8 a.m. Meet at Pittsfield School, 2543 Pittsfield Blvd. free. 663-3856.

★ **Dressage Show: Waterloo Hunt Club.** See 8 Friday. 9 a.m.-dusk.

★ **11th Annual Art Show and Sale: Chelsealand Painters.** See 9 Saturday. 10 a.m.-5 p.m.

★ **Botanical Gardens Flower Walk: Sierra Club.** Guided walk to see what's blooming along the trailside. 1:30 p.m., U-M Matthaei Botanical Gardens, 1800 N. Dixboro Rd. Free. 484-1174.

★ **"Dark Skies over Michigan":** U-M Exhibit Museum Planetarium. See 2 Saturday. 2 & 3 p.m.

★ **"Friends": The Ensemble for Neighborly Love.** See 8 Saturday. 2 p.m.

★ **"An Afternoon of Ballet":** Sylvia Studio of Dance. A program of ballets featuring 125 of Ann Arbor's youngest dancers, ages three and one-half to seven. The program ranges from an opening piece in which 15 miniature pirates unearth a treasure chest of dazzling gems and glittering jewels to an original story ballet, "Littlest Snowflake," which features the more advanced dancers. 2:30 p.m., Pioneer High School. Tickets \$2.50 (children, \$1) in advance at Sylvia Studio of Dance, 525 E. Liberty, and at the door. 668-8066.

★ **"Once in a Lifetime Showing":** Ann Arbor Silent Film Society. The feature: "Twinkletoes" (Charles Brabin, 1926) stars Colleen Moore as a child from the London Limehouse District who saves a brawling crowd from abuse by the police and falls in love

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with the champion fighter whose wife started the brawl. The version shown today is a fine 16mm print which reveals what silent films really looked like in their original condition. Also, an extraordinary organ music score. Preceded by four shorts: "Pat's Busy Day" and "When the Stormy Winds Blow," two examples of early silent screen comedy; "The Sheriff's Baby" (D.W. Griffith, 1913), a proto-Western filmed entirely outdoors in the San Fernando Valley which Silent Film Society president Art Stephan believes is perhaps being shown today for the first time since 1913; and "Fighting to Win," a 1926 film which is part of "The Collegians," a series of two-reelers reputedly conceived and written by Carl Laemmle, Jr., the son of Universal Picture's founder and president. 3 p.m., Weber's Inn West Ballroom, 3050 Jackson Rd. \$2 donation. 665-3636, 761-8256.

★ "The Music Machine": Huron Hills Baptist Church. See 9 Saturday. 4 p.m.

★ "One Flew over the Cuckoo's Nest": Performance Network. See 1 Friday. 6:30 p.m.

★ Weekly Meeting: The Jugglers of Ann Arbor. See 3 Sunday. 7-10 p.m.

FILMS

CFT. "Lenny" (Bob Fosse, 1974). Dustin Hoffman as Lenny Bruce. Valerie Perrine. Mich., 7:30 p.m. "Cabaret" (Bob Fosse, 1972). Liza Minnelli, Joel Grey. Mich., 9:30 p.m. CG. "Kiss Me Kate" (George Sidney, 1933). Kathryn Grayson, Howard Keel, Ann Miller, Bobby Van, Keenan Wynn, James Whitmore, Bob Fosse. Film version of Cole Porter's Broadway adaptation of Shakespeare's "Taming of the Shrew." Lorch, 7:30 & 9:30 p.m.

11 MONDAY

★ School Board Elections. There are eleven candidates this year for the three openings on the non-partisan, nine-member Ann Arbor school board. Polls are open 7 a.m.-8 p.m. Applications for absentee ballots must be made by 2 p.m. on June 9 at the Public Schools Administration Bldg., 2555 S. State. For information, call 994-2233.

★ "Raising Senegal Parrots": Ann Arbor Cage Bird Club. Slide and lecture presentation by Owen Hammerburg, the first club member successfully to breed and hand-raise these birds. Raffle, refreshments. All invited. Bring your birds. 7:30 p.m., Burns Park Senior Citizens Center, 1320 Baldwin. Free. 769-0245.

Matt "Guitar" Murphy: Rick's American Cafe. A heralded blues veteran who's played with everyone from Muddy Waters and Sonny Boy Williamson to jazz organist Jack McDuff, Murphy is most widely known from his role in *The Blues Brothers*. His music is full-bodied R&B, at once sinuous and hard-driving. 9:30 p.m., Rick's American Cafe, 611 Church. \$4. 996-2747.

FILMS

CFT. "Days of Heaven" (Terrence Malick, 1978). Richard Gere, Brooke Adams, Sam Shepard. See "Coming Attractions." Mich., 7:30 p.m. "American Gigolo" (Paul Schrader, 1980). Richard Gere. Mich., 9:30 p.m. Note: Every Monday, \$3 admits two people to both CFT films.

12 TUESDAY

★ Morning Coffee: Coterie-Newcomers Club of Ann Arbor. Informal; children welcome. Coterie is open to all women who have moved or returned to Ann Arbor within the past two years. 10 a.m.-noon. Allmendinger Park, S. 7th St. at Pauline. Free. 996-0253.

★ Monthly Meeting: Huron Valley Rose Society. In preparation for the annual Rose Show (see 17 Sunday listing), several consulting rosarians lead roundtable discussions on how to prepare your roses for exhibit in any rose show. If you think you might like to enter this year's Rose Society show but don't know how to go about it, this is your chance to find out. 7:30-10 p.m., U-M Matthaei Botanical Gardens, 1800 N. Dixboro Rd. Free. 971-2031.

★ "The Death of Baldur: Hero of Nordic Mythology": Rudolf Steiner Institute. See 5 Tuesday. 8-10 p.m.

★ Annual Concert: Ann Arbor Recorder Society. Barbara Weiss directs the 22-member Recorder Ensemble and various small consorts in performances of works from the baroque, classical, and modern periods. In addition to recorders, instruments include harpsichord, viola da gamba, and other early instruments. Ars Musica choral member Ellen Hargis sings songs performed by the Recorder Ensemble. The Recorder Society was formed in 1953 as an evening study group by former U-M clarinetist William Stubbins, who invented the modern clarinet mouthpiece. Refreshments. 8 p.m., Friends Meeting House, 1420 Hill St. Free. 662-7727.



Ann Arbor's Stoney Creek at the "Frog Island and Civitan Go Bluegrass" Festival, Sun., June 24.

Eyemediae Video Showcase: Performance Network. Video of a 1976 interview with independent filmmaker Stan Brakhage, a dominant figure in the history of radical film since the late 50s. Also, "The Revolutionary News Broadcast," an episode from the Ann Arbor Community Access TV show, "Television Is Not a Box." 8 p.m., Performance Network, 408 W. Washington. \$3. 663-0681.

FILMS

No films.

13 WEDNESDAY

★ "Asparagus": Kitchen Port Cooking Demonstration. Noon-1 p.m., Kitchen Port (Kerrytown). Free. 665-9188.

★ Full Moon Meditation Ceremony. Stanley Zurawski, proprietor of a local isolation tank and a minister in the Universal Life Church, invites all who are interested in "establishing contact with our Higher Self and thereby having access to the Universal Consciousness." All invited. 8 p.m., Friends Meeting House, 1420 Hill St. Free. 434-7445.

FILMS

CFT. "Barbarosa" (Fred Schepisi, 1982). Willie Nelson, Gary Busey. See "Coming Attractions." Mich., 7:40 p.m. "The Chant of Jimmy Blacksmith" (Fred Schepisi, 1978). Arresting, tragic tale of a half-breed aborigine caught between two cultures in turn-of-the-century Australia. Mich., 9:15 p.m. C2. "The Naked Kiss" (Samuel Fuller, 1964). Lurid, provocative melodrama. Lorch, 7:30 p.m. "Kiss of Death" (Henry Hathaway, 1947). Victor Mature, Richard Widmark. Underworld melodrama. Lorch, 9:10 p.m.

14 THURSDAY

Senior Adult Picnic: Washtenaw County Parks and Recreation Commission. Activities include a nature walk, lawn games, and boat rentals. Bring your own fishing poles, if you like. Lunch provided by the CSA Nutrition Program. 11 a.m., Independence Lake Park. (Take US-23 north to 6 Mile Rd., follow 6 Mile west to Whitmore Lake Rd. and follow signs to park entrance on Jennings Rd.) \$1 vehicle entry fee. 994-2575.

American Heritage Night: Michigan League Cafeteria. See 7 Thursday. Tonight: food of Washington, D.C. 5:15-7 p.m.

★ Fun Run Races: Ann Arbor Track Club. See 7 Thursday. Tonight: 5km, 800 meter, 200 meter, and 4x400 meter relay races. 7 p.m.

"Once Upon a Mattress": True Grist Dinner Theater (Washtenaw Council for the Arts). Also, every Wednesday (2 p.m.), Thursday-Saturday (8 p.m.), and Sunday (2 p.m.) through July 21. Charles Burr directs this merry musical comedy adaptation of the story of the princess and the pea. It catapulted Carol Burnett to fame for her portrayal of Winnifred the WoeBeGone in the original New York production in 1959. Stars Heidi Anderson, Bobb James, Gail Betts-Trader, and Charles Burr. 7 p.m. (dinner), 8 p.m. (show), True Grist Dinner Theater and Restaurant, Homer, Mi. For directions and ticket schedule, see 1 Friday listing of "A Broadway Valentine." (517) 568-4151.

"The Trysting Place": Community High School Fine Arts Repertory Company. Also, June 15-17. Betsy King directs Community High students in a performance of Booth Tarkington's 1920s comedy about a wealthy family vacationing in New Orleans. Each family member has planned a secret

meeting with his or her lover at a hotel in the country. Unwittingly, they all meet in the same room. 8 p.m., Community High School Craft Theater, 401 N. Division. \$3 (students & seniors, \$2). 994-2021.

Mimi Farina: The Ark. Mimi Farina is still best known for her 60s recordings with her late husband, Richard Farina, and for her role as founder of Bread & Roses, a non-profit organization that presents free entertainment in hospitals, prisons, and convalescent homes. Only in the past few years has she begun to develop a career as a solo performer. Her live performances are punctuated by her sardonic sense of humor, and her repertoire consists mainly of her own and others' political and folk-based contemporary songs. Many of her original compositions have been recorded by Joan Collins and by Farina's sister, Joan Baez. 8 p.m. (10 p.m. show to be added if necessary), The Ark, 1421 Hill St. Tickets \$6 at Schoolkids, Herb David's, and at the door. 761-1451.

"One Flew over the Cuckoo's Nest": Performance Network. See 1 Friday. 8 p.m.



Folksinger Mimi Farina makes her local debut as a solo performer at The Ark, Thurs., June 14.

"Murder at the Howard Johnson's": Black Sheep Theater. Also, June 15-16, 21-23, & 28-30. Coralie Parkins and Julie Lentz direct Clark and Bobrick's very funny murder/suspense comedy about an unusually volatile love triangle. Stars Marina Seeman, Robert Mann, and Greg Lanese. 8:15 p.m., Black Sheep Theater, 138 E. Main, Manchester. \$6 (students & seniors, \$5; children, \$4). 428-7000.

FILMS

AAFC. "Caged Heat" (Jonathan Demme, 1974). Psychosexual melodrama about a rebellion by prisoners in an overcrowded women's prison. MLB 3; 7:30 p.m. **"Melvin & Howard"** (Jonathan Demme, 1980). Paul LaMat, Jason Robards, Mary Steenburgen, Dabney Coleman. MLB 3; 9 p.m. **CFT. "Chinatown"** Roman Polanski, 1974. Jack Nicholson, Faye Dunaway, John Huston. Mich., 7:30 p.m. **"One Flew over the Cuckoo's Nest"** (Milos Forman, 1976). Jack Nicholson, Louise Fletcher. Mich., 9:40 p.m. **CG. "Things to Come"** (William Cameron Menzies, 1936). Raymond Massey, Cedric Hardwicke, Ralph Richardson. Splendid adaptation of H.G. Wells's vision of a despotic post-war future. Lorch, 7:30 p.m. **Metropolis** (Fritz Lang, 1920). Silent futuristic fantasy classic. See "Coming Attractions." Lorch, 9:15 p.m.

15 FRIDAY

"Lesbian Images in Photography 1850-1982": Ann Arbor Lesbian/Gay Pride Week. Slide and lecture presentation by Washington, D.C., photographer JEB. Includes the work of more than 30 women photographers. Women and men invited for the first hour of the show; women only for the second hour. 8-10 p.m., Michigan Union Kuenzel Room. Tickets \$2 for one hour, \$3 for two hours at Schoolkids and at the door. 763-4186.

Solo Alliance in Concert (Washtenaw Council for the Arts). Also, June 16-17. Formed in 1979, Solo Alliance is a group of local independent artists in various media who have allied to support each other in producing original, mostly individual work for performance and display. Poet Rob Hejna, the group's present coordinator, presents three separate portions of new work, some in collaboration with flutist Ed Seymour, some with guest choreographer-dancer Lesley Kabza Hebert, and some with his own drawings. Choreographer Whitley Setrakian presents new work with her recently founded company, People Dancing, in collaboration with composer-pianist Waid Howrani, saxophonist Linda Chaikin, and painter Chris Lauckner. Guitarist Roger Marcus and flutist Ed Seymour perform duets. 8 p.m., U-M Dance Bldg. Studio A, 1310 N. University Court. \$5 (children under 12, \$3). 973-1406.

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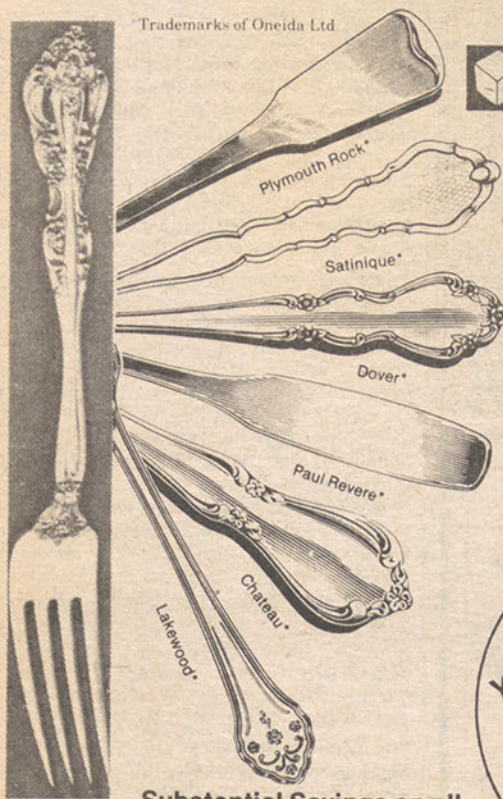
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"The Trysting Place": Community High School Fine Arts Repertory Company. See 14 Thursday. 8 p.m.

"One Flew over the Cuckoo's Nest": Performance Network. See 1 Friday. 8 p.m.

"Murder at the Howard Johnson's": Black Sheep Theater. See 14 Thursday. 8:15 p.m.

International Folk Dancing: U-M Folk Dance Club. See 1 Friday. Tonight: dances of Brittany and French Canada. 8:30 p.m.-midnight.

FILMS

AAFC. "The Big Chill" (Lawrence Kasdan, 1983). 15-year reunion of eight friends from U-M in the 60s. MLB 3; 6, 8, & 10 p.m. CG. "Coal Miner's Daughter" (Michael Apted, 1980). Sissy Spacek as Loretta Lynn. Levon Helm, Tommy Lee Jones. Lorch, 7:30 & 9:45 p.m. C2. "Juliet of the Spirits" (Federico Fellini, 1965). Guilietta Masina. An anxiety-ridden middle-aged woman's surrealist erotic fantasia. Italian, subtitles. MLB 4; 7 p.m. "Nights of Cabiria" (Federico Fellini, 1957). Guilietta Masina. Amorous misadventures of a simple-minded prostitute. Italian, subtitles. MLB 4; 9:30 p.m.

16 SATURDAY

"Togetherness Is..." Summer Chamber Workshops: Sterling Chamber Players. Registration begins today for "young people of all ages" interested in rehearsing and performing in chamber music trios and quartets with players of approximately the same ability. There are openings for keyboard, string, and wind players at all levels, beginner through advanced. Rehearsals run for six weeks beginning June 25, and each student participates in a minimum of two hour-long rehearsals each week. The workshops culminate in performances, including at the Art Fair. Sterling Players director Carol Leybourn is also taking new students for her piano sight-reading classes. \$85. For information and location, call 662-9287.

Cranbrook Academy of Art Bus Tour: Washtenaw County Historical Society. Program includes introductory slide show, walking tour, and box lunch on the grounds of this 300-acre educational community. Cranbrook, which bears the imprint of architect Eliel Saarinen, is currently the subject of a major exhibition at the New York Metropolitan Museum of Art, "Design in America: The Cranbrook Vision 1925-1950." Cranbrook includes an art academy, two high schools, an elementary school, a science institute, Christ Church Cranbrook, and the Cranbrook House, all set amid hills, trees, lakes, gardens, fountains, and sculptures. 8:45 a.m.-5 p.m. Bus leaves from Maple Village Shopping Center. \$25. Prepaid reservations due by June 8. 662-6275, 663-8826.

★ Orientation: Fourth Avenue People's Food Co-op. See 6 Wednesday. 8:30-10 a.m.

2nd Annual Breakfast Run: Ann Arbor Community Center. 1.5-mile fun run and 5-mile competitive run through Gallup Park. Awards to overall male and female winners, gift certificates to male and female winners in each age category, and T-shirts to all participants. 7 a.m. (registration), 9 a.m. (runs), Gallup Park parking lot. \$6 by June 9 & \$7 day of race. For information call Kent Bernard at 662-3128 or Wayne Colquitt at 668-6536 (home) or 668-6612 (work).

Triathlon: Burroughs Farms. Three-part competition includes a 1-mile swim, a 25-mile bike race, and a 7-mile run. Trophies & prizes to male and female winners in various age divisions. T-shirts to all participants and medals to all finishers. 7:30 a.m. (registration), 9 a.m. (race), Burroughs Farms Recreational Resort, 5341 Brighton Rd. (Take US-23 to I-96 west, take exit 147 right onto Spencer Rd. Follow this road through Brighton, where its name changes first to Main and then to Brighton Rd. Burroughs Farms is about 3 miles west of downtown Brighton.) \$30. Entry forms available in many local sports shops. Limited to 500 participants. 227-1381.

★ Tree Clinic: Ann Arbor Parks Department Forestry Division. A city forester answers questions from homeowners about their tree problems and offers advice on proper fertilization, watering, and trimming. 9 a.m.-1 p.m., Northside Park, Pontiac Trail at Taylor. Free. 994-2768.

"A Taste of Honey": Ann Arbor Hands-On Museum. Norton Williams, coordinator of volunteer student bee-keepers at the Cranbrook Institute of Science, offers a hands-on workshop for children ages 8-12 on how bees make honey. 10 a.m.-noon, Hands-On Museum, 219 E. Huron (entrance on N. Fifth Ave.). \$8. Pre-registration required. 995-5439.

★ "Clean Up the Huron River" Canoe Trip: Sierra Club. Spend an afternoon canoeing and help make the Huron River clean and safe. Bring a canoe or rent one from a nearby livery. 10 a.m. Meet at City Hall parking lot. Free. 769-1139.

★ "English Trifle": Kitchen Port Cooking Demonstration. 11 a.m.-noon, Kitchen Port (Kerrytown). Free. 665-9188.

"Dark Skies over Michigan": U-M Exhibit Museum Planetarium. See 2 Saturday. 10:30 a.m., 2 & 3 p.m.



Percy "Mr. Bones" Danforth is one of several featured entertainers at this year's Strawberry Festival, Sat., June 16.

★ Strawberry Festival. This annual senior citizens' festival has been moved to June this year in an attempt to escape the terrible weather that plagued it the past two years when it was held in May, in conjunction with Older Americans Month. Even in bad weather, though, this popular event drew several thousand participants, and an even larger crowd is expected this year. Entertainers include John Huckaba, the One-Man Band; the Ann Arbor Sweet Adelines; the UAW Retirees Exercise Group; the Southern Gospel Boys; the Ann Arbor Brass Quintet; the Lakeside Singers; the Chelsea Kitchen Band; the French Dukes Drill Team; Percy "Mr. Bones" Danforth; Robert Lovell and Alex Miller on bagpipes and drums; and the Boggs Family Gospel Group. Also, demonstrations of old & new arts & crafts, a quilting contest, a petting zoo, pony rides, a visit by Chuck E. Cheese, and more. And, of course, assorted strawberry goodies: strawberry shortcake, strawberry sundaes, and strawberry cheesecake. Proceeds to benefit Child and Family Adult Day Care Center, Hospice of Washtenaw, and People on the Move (a senior citizens transportation service). Held indoors in case of rain. 1-5 p.m., Pioneer High School. Free admission. (There is a charge for food.) 665-3625.

★ Rally and Parade: Ann Arbor Lesbian/Gay Pride Week. Rally features speakers and singing. Followed by parade through downtown from Federal Building and back. 1 p.m., Federal Bldg., E. Liberty at S. Division. Free. 763-4186.



Choreographer/dancer Whitley Setrakian presents new dance works as part of a concert by Solo Alliance, June 15-17.

Mexican Vegetarian Dinner: Universal Great Brotherhood/Society of Emissaries. Menu includes enchiladas, soy burger tacos, Mexican salad, corn chowder, and Mexican carrot cake. Dinner followed by an evening of song with Sandor Slomovits, one half of the popular local acoustic folk duo Gemini. Proceeds to benefit the 1984 Human Unity Conference in Boston. 6:30 p.m., Yoga Center, 205 E. Ann. \$7.50 (children, \$2.50). 769-4321.

"Java Express": School of Metaphysics. Social evening with coffee, refreshments, and recorded



Ann Arbor's favorite English reggae group, Steel Pulse, comes to the Michigan Theater, Sat., June 16.

music and live entertainment. 8 p.m., 95 Oakwood #1 (off Washtenaw just west of the water tower), Ypsilanti. \$5. 482-9600.

Contra, Quadrille, and Square Dances: Cobblestone Country Dancers. All dances taught; beginners welcome. Live music. 8 p.m.-midnight, Webster Community Hall, across from Webster Church. (Take Miller Rd. west to Zeeb Rd., take Zeeb north to Joy, take Joy east to Webster Church, and go north onto Webster Church Rd.) \$2.50. 662-9325.

Full Circle in Concert. Full Circle consists of Will Vukin and Laurel Emrys. Vukin plays guitar, dulcimer, and flutes, and Emrys performs on Celtic harps, viola da gamba, and pianolin. Their original instrumental and vocal music, by turns exhilarating and soothing, is based on a distinctive adaptation of the traditional music of Scotland, Ireland, China, India, and Japan. Advance ticket holders are entered in a raffle for an Earth Wisdom Music gift certificate and several Full Circle cassettes. 8 p.m., Friends Meeting House, 1420 Hill St. Tickets \$4 in advance from Earth Wisdom Music (located in the Seva Restaurant and Market, 314 E. Liberty) and at the door. 665-5579, 769-0969.

Steel Pulse: Prism Productions. One of England's finest reggae groups, Steel Pulse has a large and loyal local following. Like the best reggae groups, their signature rhythm, which is both sweet and gritty, meshes perfectly with the revolutionary Utopianism of their lyrics. This is their first Ann Arbor appearance with new guitarist Carlton Bryan, a former member of the Wailers. 8 p.m., Michigan Theater. Tickets \$7.50 & \$10 at Where House Records, Hudson's, and all other CTC/Ticket World outlets. 668-8480, 99-MUSIC.

Solo Alliance in Concert. See 15 Friday. 8 p.m.

"The Trysting Place": Community High School Fine Arts Repertory Company. See 14 Thursday. 8 p.m.

"One Flew over the Cuckoo's Nest": Performance Network. See 1 Friday. 8 p.m.

"Murder at the Howard Johnson's": Black Sheep Theater. See 14 Thursday. 8:15 p.m.

Costume Ball: Ann Arbor Lesbian/Gay Pride Week. Dancing. Costumes encouraged. 9 p.m., Michigan Union Pendleton Room. \$2. 763-4186.

FILMS

AAFC. "War Games" (John Badham, 1983). A teenage computer whiz gains access to the Pentagon's war games system and nearly starts WW III. MLB 3; 7:30 & 9:45 p.m. **CG. "Life of Brian"** (Terry Jones, 1978). Monty Python spoof of New Testament religiosity. Lorch, 7, 8:45, & 10:30 p.m. **C2. "Diner"** (Barry Levinson, 1982). Sleeper hit comedy about the friendships within a group of boys just a year out of high school. Great rock 'n' roll soundtrack. Set in Baltimore on the eve of the most famous game in NFL history, the 1959 Championship Game between the Colts and the New York Giants. MLB 4; 7:30 & 9:30 p.m.

17 SUNDAY

Ann Arbor Antiques Market. More than 300 carefully selected dealers in antiques and collectibles. The nation's largest regularly scheduled one-day antiques show, it is a monthly addiction for thousands. Dealers and collectors drive hundreds of miles for this show. 8 a.m.-4 p.m. ("early birds" welcome after 5 a.m.), Farm Council Grounds, 5055 Ann Arbor-Saline Rd. \$2. 662-9453.

***Saline Antiques Show.** Collectibles and antiques from more than 200 dealers. 8 a.m.-4 p.m., Saline Antiques Mall, just beyond the Farm Council Grounds, Ann Arbor-Saline Rd. Free. 429-9303.

***Ypsi-Old Town: Ann Arbor Bicycle Touring Society.** Leisurely ride to the Old Town Restaurant in Ypsilanti's Depot Town. 9 a.m. Meet at Old Amtrak Station, Depot St. Free. 994-3001.

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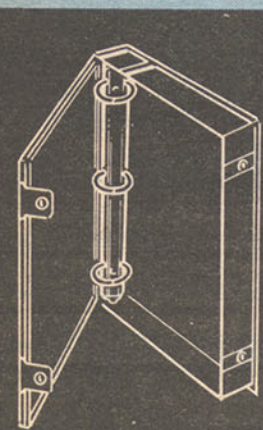
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BACKGROUND: Dr. Toronto received his Ph.D. in Organizational Psychology from the University of Michigan. He was formerly a partner with the firm of Rensis Likert Associates.

CLIENTS: Dr. Toronto's experience covers a wide spectrum from service industries to high technology firms; from newspapers to research laboratories; from family businesses to large corporations; and from manufacturing to engineering firms.

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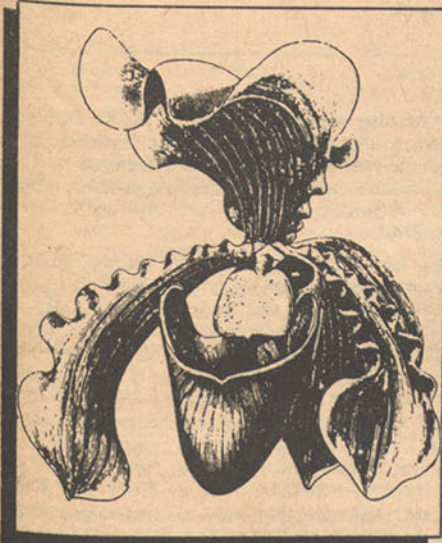
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★4th Annual Orchid Hunt: Washtenaw County Parks and Recreation Commission Nature Walk. Ten species of orchids have been identified in previous years, and it is hoped that more can be found this year. You'll be walking the swamp, so wear old clothes and appropriate footwear. There are also plenty of poison sumac and mosquitos to combat, so come prepared. Not recommended for children ages 12 and under. 10 a.m., Park Lyndon North, N. Territorial (1 mile east of M-52). Free. 994-2575.

★Open House and Picnic: Raanana Day Camp. A chance for prospective campers and their families to visit the campsite and meet the new camp director and staff. Bring a picnic lunch; lemonade, cookies, and fruit provided. Games & craft activities. Rain or shine. Noon-3 p.m., Camp Newkirk, Huron River Drive, Dexter (on the left, 200 feet past Ann Arbor-Dexter Rd.). Free. 663-5979.

★Picnic: Ann Arbor Lesbian/Gay Pride Week. Bring your own food and drink. 1 p.m., West Park. Free. 763-4186.

★Rose Show: Huron Valley Rose Society. More than 40 exhibitors display their outdoor-grown, home-grown roses. In addition to displays of varieties within five basic classes (hybrid tea, grandiflora, florabunda, miniature, and a combination class of climbing, shrub, and old-fashioned roses), there are displays of modern, traditional, and oriental rose arrangements. Finally, challenge classes include hybrid tea roses of different colors, a cycle of bloom on a single plant, and an English box collection (six roses, all bloom with no foliage). Also, a table of the blue-ribbon winners and consulting rosarians to answer any questions you may have about growing roses. 2-7 p.m., U-M Matthaei Botanical Gardens, 1800 N. Dixboro Rd. Free. 971-2031.



Join county naturalist Matt Heumann for the 4th Annual Orchid Hunt at Park Lyndon, Sun., June 17. (Later in the day, you can take in the Rose Show at Matthaei Botanical Gardens.)

"Dark Skies over Michigan": U-M Exhibit Museum Planetarium. See 2 Saturday. 2 & 3 p.m. Solo Alliance in Concert. See 15 Friday. 4 p.m.

"One Flew over the Cuckoo's Nest": Performance Network. See 1 Friday. 6:30 p.m.

★Weekly Meeting: The Jugglers of Ann Arbor. See 3 Sunday. 7-10 p.m.

"The Trysting Place": Community High School Fine Arts Repertory Company. See 14 Thursday. 8 p.m.

FILMS

CFT. "Bringing Up Baby" (Howard Hawks, 1938). Cary Grant, Katharine Hepburn. See "Coming Attractions." Mich., 5:40 & 9:15 p.m. **"Monkey Business"** (Howard Hawks, 1952). Cary Grant, Ginger Rogers. Mich., 7:30 p.m.

18 MONDAY

★Summer Youth Programs: Ann Arbor Public Library. Registration begins today for unlimited enrollment reading games and for limited enrollment book discussion clubs for 5th-8th graders and a writing workshop for junior and senior high school students. 10 a.m., Ann Arbor Public Library, 343 S. Fifth Ave. Free. 994-2333.

Summer First Aid: U-M Family Practice Center. Learn how to treat common summer injuries, including stings and bites, burns and sunburn, cuts, poison ivy, and the ill effects of the heat. Designed especially for parents, teachers, camp counselors, scout leaders, etc. 7-9 p.m., Chelsea Medical Center, 775 S. Main., Chelsea. \$2. 764-8010.

★Workshops: Ann Arbor Lesbian/Gay Pride Week. Also, June 19-21. Choose one of three concurrent workshops at each of two nightly sessions. Topics include "Parents of Lesbians and Gays," "Substance and Food Abuse," "The Ann Arbor Lesbian/Gay Community," and more. 7-8:30 p.m. & 8:30-10 p.m., Michigan Union Anderson Room. Free. 763-4186.

FILMS

CFT. "Invasion of the Body Snatchers" (Don Siegel, 1956). Terrific sci-fi paranoia fantasy. See "Coming Attractions." Mich., 7:45 p.m. **"Invasion of the Body Snatchers"** (Philip Kaufman, 1978). Updated remake of the 50s sci-fi classic. Mich., 9:15 p.m. Note: Every Monday, \$3 admits two people to both CFT films.

19 TUESDAY

★Dog Training and Care Clinic: Humane Society of Huron Valley. Topics include your dog's personality, feeding, household behavior, house-breaking, crating, grooming, chewing, health care, and basic obedience. Questions welcomed. 7-8:30 p.m., 3100 Cherry Hill Rd. (off Plymouth Rd. west of US-23). Free. 662-5545.

★Workshops: Ann Arbor Lesbian/Gay Pride Week. See 18 Monday. 7-8:30 p.m. & 8:30-10 p.m.

★"The Life and Death of John the Baptist": Rudolf Steiner Institute. See 5 Tuesday. 8-10 p.m.

Eyemediac Video Showcase: Performance Network. Showing of videos by New York-based video artist Matthew Geller, who works mainly in soundscapes, and Detroit-based video artist Judy Rifka, who is best known as a painter. 8 p.m., Performance Network, 408 W. Washington. \$3. 663-0681.

FILMS

No films.

20 WEDNESDAY

Senior Adult Craft Workshop: Washtenaw County Parks and Recreation Commission. Participants make different craft items. Lunch provided by CSA Nutrition Program. 10 a.m.-3 p.m., County Recreation Center, 4133 Washtenaw Ave. (entrance on Hogback). \$6.50 (includes materials and lunch). Registration required by June 6. Limited to 50 participants. 994-2575.

★"Seviche": Kitchen Port Cooking Demonstration. Joelle McFarland of Monahan's Seafood Market demonstrates how to prepare this marinated raw fish appetizer. Noon-1 p.m., Kitchen Port (Kerrytown). Free. 665-9188.

★Poetry Reading: Ann Arbor Lesbian/Gay Pride Week. All local Lesbian and Gay poets invited to share their work. 7 p.m. Free. For location and information, call 763-4186.

★Workshops: Ann Arbor Lesbian/Gay Pride Week. See 18 Monday. 7-8:30 p.m. & 8:30-10 p.m.

★Orientation: Fourth Avenue People's Food Co-op. See 6 Wednesday. 7-8:30 p.m.

★Monthly Meeting: Washtenaw Audubon Society. Program on wetlands and acid rain, including the National Audubon Society film, "America's Wetlands." Also, annual election of officers. All invited. 7:30 p.m., U-M Matthaei Botanical Gardens, 1800 N. Dixboro Rd. Free. 995-4357.

FILMS

AAFC. "The Black Cat" (Edgar G. Ulmer, 1934). Boris Karloff, Bela Lugosi. Lorch, 7:30 p.m. **"Targets"** (Peter Bogdanovich, 1968). Boris Karloff, Lorch, 8:45 p.m. **CFT. "Daughters of Darkness"** (Harry Kumel, 1970). Elegantly horrifying tale of vampirism and perverse carnality. Mich., 7:40 p.m. **"Nosferatu the Vampire"** (Werner Herzog, 1979). Klaus Kinski. Masterful retelling of the Dracula story. German, subtitles. Mich., 9:15 p.m. **C2. "Crime without Passion"** (Ben Hecht & Charles MacArthur, 1934). Claude Rains. MLB 4; 7:30 p.m. **"Angels over Broadway"** (Ben Hecht, 1945). Douglas Fairbanks, Jr., Rita Hayworth. MLB 4; 9 p.m.

21 THURSDAY

★Soap Box: Ann Arbor Chamber of Commerce. Program to be announced. Coffee & donuts. 7:30-9 a.m., Sheraton Inn. Free. Reservations required. 665-4433.

★Mid-Day Mid-Town Music Series: Ann Arbor Recreation Department. Also, June 28. Today: a performance by Trees, the popular jazz, folk, and pop vocal harmony duo of Lindsay Tomasic and Jesse Fitzpatrick. 12:15-1:15 p.m., Liberty Plaza, E. Liberty at S. Division. Free. 994-2326.

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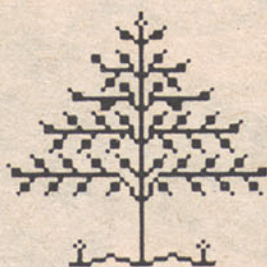
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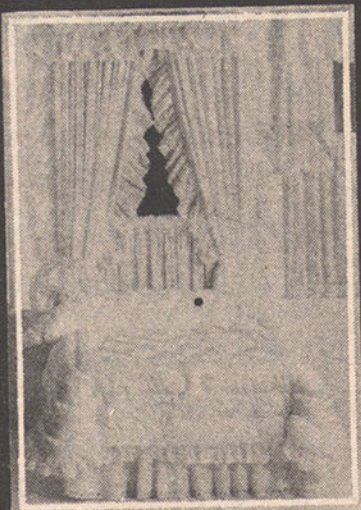


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teria.** See 7 Thursday. Tonight: "Dixieland" food.
5:15-7 p.m.

★ **Fun Run Races:** Ann Arbor Track Club. See 7
Thursday. 7 p.m.

★ **Workshops:** Ann Arbor Lesbian/Gay Pride
Week. See 18 Monday. 7-8:30 p.m. & 8:30-10 p.m.

★ **"Peace Corps: A Sojourn for Hope":** U-M In-
ternational Center. Showing of films about the
Peace Corps, followed by discussion. Also, return-
ed volunteers and other Peace Corps represen-
tatives discuss life and opportunities overseas at
Liberty Plaza, June 21-22 (10 a.m.-6 p.m.) and
June 23 (10 a.m.-4 p.m.). 7:30 p.m., Ann Arbor
Public Library, 343 S. Fifth Ave. Free. 226-7928,
764-9310.

★ **"One Flew over the Cuckoo's Nest":** Performance
Network. See 1 Friday. 8 p.m.

★ **"Murder at the Howard Johnson's":** Black Sheep
Theater. See 14 Thursday. 8:15 p.m.

FILMS

AAFC. "Laura" (Otto Preminger, 1944). Gene
Tierney, Dana Andrews. MLB 3; 7:30 p.m. "Mar-
nie" (Alfred Hitchcock, 1965). Tippi Hedren, Sean
Connery. MLB 3; 9:10 p.m. CFT. "Stripes" Bill
Murray, Harold Ramis, John Candy. Mich., 7:30
p.m. "Meatballs" (Ivan Reitman, 1979). Bill Mur-
ray. Mich., 9:30 p.m. CG. "To Be Or Not To Be"
(Ernst Lubitsch, 1942). Jack Benny, Carole Lom-
bard, Robert Stack. Original version of the WW II
black comedy recently remade by Mel Brooks.
Lorch, 7:30 p.m. "The Shop Around the Corner"
(Ernst Lubitsch, 1940). James Stewart, Margaret
Sullivan. See "Coming Attractions." Lorch, 9:20
p.m.

22 FRIDAY

Bi-weekly Meeting: Expressions. See 8 Friday. To-
night's topics: "Including children in my relation-
ships" and "What do I really like about me?" 8
p.m.

Blue Dragon Dance Theater. First concert by this
local professional dance company formed to ex-
plore the possibilities of creative movement and
dance as an artistic experience and an instructional
tool for young people, both in schools and in com-
munity settings. The program includes repertory
pieces and new works in progress. Co-directed by
Lesley Kabza and Scott Read, both formerly of the
Ann Arbor Recreation Department's Dance Focus.
8 p.m., Slauson School Theater, 1019 W.
Washington. \$3 (children under 12, \$2). 663-0250,
662-4066.

**Celebration of Women's Music: Ann Arbor Les-
bian/Gay Pride Week.** Concert by Lesbian
Feminist singer/songwriter Pam Sisson. All in-
vited, men and women. Proceeds to benefit the Ann
Arbor Women's Crisis Center. 8 p.m., Michigan
Union Pendleton Room. Tickets \$4.50 at
Schoolkids and at the door. 763-4186.

★ **"One Flew over the Cuckoo's Nest":** Performance
Network. See 1 Friday. 8 p.m.

★ **"Murder at the Howard Johnson's":** Black Sheep
Theater. See 14 Thursday. 8:15 p.m.

**International Folk Dancing: U-M Folk Dance
Club.** See 1 Friday. Tonight: Romanian dancing.
8:30 p.m.-midnight.

Koko Taylor: Rick's American Cafe. Also, June
23. A very popular performer with Ann Arbor au-
diences, Taylor is one of the masters of the other-
wise mostly all-male electric blues tradition asso-
ciated with Muddy Waters and Howling Wolf. Her
singing is both gorgeous and gritty, at once fierce,
fiery, and luxuriously indolent. Her recordings of
such songs as "Wang Dang Doodle" and "You
Can Have My Husband, But Don't Mess with My
Man" are blues classics. 9:30 p.m., Rick's
American Cafe, 611 Church. \$4. 996-2747.

FILMS

AAFC. "Sabrina" (Billy Wilder, 1954). Humphrey
Bogart, William Holden, Audrey Hepburn. MLB
3; 7:30 p.m. "Some Like It Hot" (Billy Wilder,
1959). Marilyn Monroe, Tony Curtis, Jack Lem-
mon. MLB 3; 9:30 p.m. CFT. "Animal House"
(John Landis, 1978). John Belushi, Tim Matheson,
Peter Riegert, Donald Sutherland. Mich., 7:40
p.m. "The Blues Brothers" (John Landis, 1980).
John Belushi, Dan Ackroyd. Musical perfor-
mances by James Brown, Aretha Franklin, John
Lee Hooker, Ray Charles, Cab Calloway. Mich.,
9:40 p.m. CG. "The Seventh Seal" (Ingmar
Bergman, 1956). Max von Sydow as a knight
returning from the Crusades to a Europe in the
midst of the plague and a more subtly insidious
spiritual malaise. Swedish, subtitles. Lorch, 7:30 &
9:30 p.m. C2. "The Warriors" (Walter Hill, 1979).
A New York City street gang goes on a rampage.
MLB 4; 7:30 & 9:30 p.m.

23 SATURDAY

★ **1984-1985 Program Planning: Women's Inter-
national League for Peace and Freedom.** Bring a
salad for the potluck and ideas for the new program
year. All invited. 10:30 a.m.-3 p.m., 6 Buckingham
Court, off Buckingham Rd. from Manchester,
south of Washtenaw Ave. Free. 971-5498.

★ **"Dark Skies over Michigan":** U-M Exhibit
Museum Planetarium. See 2 Saturday. 10:30 a.m.,
2 & 3 p.m.

★ **"Maxim Electric Omelet Pan":** Kitchen Port
Cooking Demonstration. 11 a.m.-noon, Kitchen
Port (Kerrytown). Free. 665-9188.



Chicago bluesman Son Seals caps off twelve hours
of music at te Frog Island Tent Jazz Festival, Sat.,
June 23.

★ **"Making Compost":** Project Grow. Demon-
stration of simple ways to make nutrient-rich com-
post for your garden. Topics include what to use,
how much to use, and how long to wait before using
the final product. 11 a.m.-noon, 926 Mary St. Free.
996-3169.

**Frog Island Tent Jazz Festival: WEMU Radio/
Depot Town Association.** A major highlight of the
area music year: five superb bands under a
spacious, wall-less tent with room for blankets, lawn
chairs, picnic baskets, and children. Performers:
Tom Saunders and the Surfside Six (2 p.m.), a sex-
tet specializing in classic Chicago swing led by cor-
netist Saunders; **The New Larry Nozero Quartet** (4
p.m.), a contemporary pop jazz group led by saxo-
phonist Nozero which served as Detroit's official
representative to Montreux in 1981; **The J.C.
Heard Orchestra** (6 p.m.), a swing-to-post-bop
12-piece big band (led by Detroit's most famous
drummer) which is representing Detroit this sum-
mer at Montreux and other European festivals; **The
Motor City Jazz All Stars** (8 p.m.), a truly all-star
ensemble playing together for the first time (it in-
cludes trumpeter Marcus Belgrave, drummer Roy
Brooks, pianist Kenn Cox, trombonist/flutist Sher-
man Mitchell, bassist Robert Hurst, and saxo-
phonist Donald Walden); and **The Son Seals Blues
Band** (10 p.m.), an old-style Chicago blues band led
by Son Seals, a guitarist/singer/composer who is
widely regarded as the most creative and powerful
of the younger generation of Chicago bluesmen.
Seals's regular five-piece band is supplemented by
the Chicago Fire Horns, who spark his excellent
Alligator Records LPs. Food booths, soft drinks &
juices, and a cash bar. Noon-midnight, Frog Island
Field, Depot Town, Ypsilanti. Tickets \$7 in ad-
vance at Schoolkids, P.J.'s Used Records, Record
Town (Briarwood), and Little Professor Bookstore
(Maple Village Shopping Center), and \$8 at the
gate. 487-2229.

★ **Children's Day: Friends Lake Community.**
Water games, swimming contests, and boating
safety lessons for children. Experienced swimmers,
sailors, and canoeists are on hand to offer some in-
struction and organize races. A good chance for
families to get acquainted with the lake and enjoy
the water. All invited. 2-5 p.m., Friends Lake Com-
munity, Chelsea. (For directions, see 3 Sunday
listing.) Free. 475-7976.

Blue Dragon Dance Theater. See 22 Friday. 3 & 8
p.m.

★ **Peace Corps Potluck Picnic: U-M International
Center.** Returned Peace Corps volunteers and peo-
ple interested in the Peace Corps are invited to a
potluck picnic to exchange ideas, interests, and ex-
periences. Bring a dish to pass. 4 p.m., Gallup Park
shelter. Free. 226-7928, 764-9310.

**Irish Evening at The Ark: Performance Network
(Washtenaw Council for the Arts).** Also, June 24.
Traditional Irish music and performances by
members of Detroit's Attic Theater of three one-act
Irish plays, Douglas Hyde's "The Twisting of the
Rope" and two Yeats plays, "The Land of Heart's

Desire" and "Cathleen ni Houlihan." Postponed from late May. 6 & 9 p.m., *The Ark*, 1421 Hill St. \$7. 663-0681, 761-1451.

★ Webster United Church of Christ Sesquicentennial. Also, June 24. Today: a picnic (bring your own food; beverages provided), followed by a historical pageant telling the story of the founding of the church and its role in the history of Webster Township. The pageant is presented by congregation members under the direction of Reverend John Gardner. 5 p.m., 4580 Farrell (picnic), 7 p.m., Webster Church community house, 5484 Webster Church Rd. (at Farrell), Webster Township, just northeast of Ann Arbor via Zeeb Rd. Free. 426-5115.

★ Talent Show: Ann Arbor Lesbian/Gay Pride Week. See 6 Wednesday. 8 p.m., Michigan Union Anderson Room. Free. 763-4186.

Ann Arbor Festival of Folk Song and Dance: Ann Arbor Council for Traditional Music and Dance (Washtenaw Council for the Arts). Also, June 24. Ann Arbor is a center for traditional music and dance, and this annual festival brings much of this activity together for a two-day celebration. Performances are tomorrow at Cobblestone Farm. Tonight, a square and contra dance with live music by the Reed City String Band. Beginners are welcome; all dances taught. 8-11:30 p.m., *Forsythe School*, 1655 Newport Rd. \$3 (tonight's dance), \$5 (tomorrow's festival), \$6 (both days). 769-1052, 668-0658.

"One Flew over the Cuckoo's Nest": Performance Network. See 1 Friday. 8 p.m.

"Murder at the Howard Johnson's": Black Sheep Theater. See 14 Thursday. 8:15 p.m.

Koko Taylor: Rick's American Cafe. See 22 Friday. 9:30 p.m.

FILMS

AAFC. "The Hunger" (Tom Scott, 1983). Catherine Deneuve, David Bowie, Susan Sarandon. MLB 3; 7:30 & 9:20 p.m. CFT. "Jubilee" (Derek Jarman, 1978). Futuristic anti-utopia with a contemporary rock 'n' roll soundtrack. Mich., 7:50 p.m. "A Clockwork Orange" (Stanley Kubrick, 1971). Malcolm McDowell, Patrick Magee. Based on the Anthony Burgess novel. Mich., 9:40 p.m. CG. "Secret Agent" (Alfred Hitchcock, 1936). John Gielgud, Madeleine Carroll, Robert Young, Lilli Palmer, Peter Lorre. Lorch, 7:30 p.m. "The Man Who Knew Too Much" (Alfred Hitchcock, 1934). Leslie Banks, Edna Best, Peter Lorre. Lorch, 9:30 p.m. C2. "Sophie's Choice" (Alan J. Pakula, 1982). Meryl Streep. Adaptation of William Styron's novel. MLB 4; 6:30 & 9:15 p.m.

24 SUNDAY

Ann Arbor Festival of Folk Song and Dance: Ann Arbor Council for Traditional Music and Dance. See 23 Saturday. Today, performances by more than two dozen musicians, singers, storytellers, and dance groups. Performers include veteran local singer/songwriter Jay Stielstra, the former Pioneer High football coach and current Huron High history teacher who has written two extremely popular country/folk musicals, "North Country Opera" and "The Prodigals"; the Detroit-based husband-and-wife team of Rich and Maureen DelGrosso; Sandor Slomovits, one half of the popular acoustic duo Gemini; Lady of the Lake, an eclectic, three-woman string band from Lansing which performs American and British tunes on autoharp, guitar, cello, and dulcimer; and more. Dance performances include colorful dances from the Cotswold area of England by Ann Arbor Morris and Sword, New England country dances in authentic costumes by the Cobblestone Farm Country Dancers, Appalachian clog dancing by the Star-Crossed Cloggers, and traditional Scottish dances by the Tartan & Thistle Scottish Country Dancers. Each dance group leads workshops for those who would like to learn the dances themselves. Noon-dusk, Cobblestone Farm, 2781 Packard Rd. \$5. 769-1052, 668-0568.

★ Environmental Education Program Hike: Sierra Club. Norma Green, a regular resource person for the Ann Arbor Public Schools Environmental Education program, leads a hike on one of the school properties and discusses learning opportunities. 1 p.m. Meet at City Hall parking lot. Free. 665-6674.

★ Webster United Church of Christ Sesquicentennial. See 23 Saturday. Today: a homecoming luncheon for all who have any connection with the church, as well as all interested in the church's history. Followed by unveiling and dedication of a Daniel Webster Memorial Bust created by Webster Township resident Dennis Oberto. When a church member headed East in the 1830s to raise money to build the church, Daniel Webster made the largest contribution, \$100. Also, an open house in the 150-year-old original frame clapboard church building. Noon (luncheon), 1 p.m. (unveiling), Webster Church, 5484 Webster Church Rd. (For directions, see 23 Saturday listing.) Free. 426-5115.

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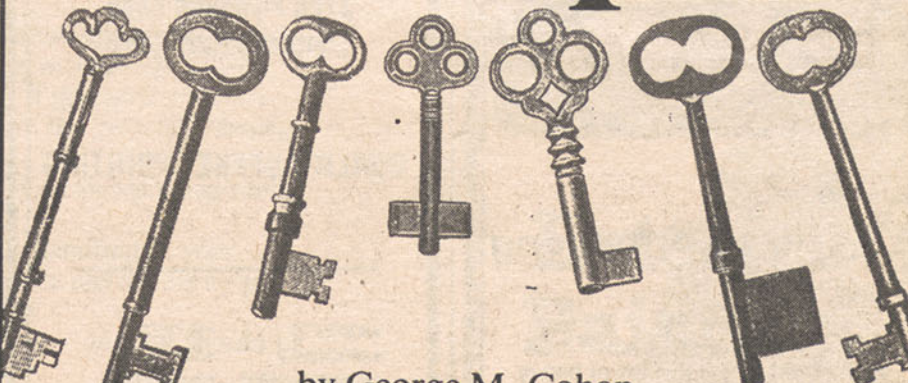
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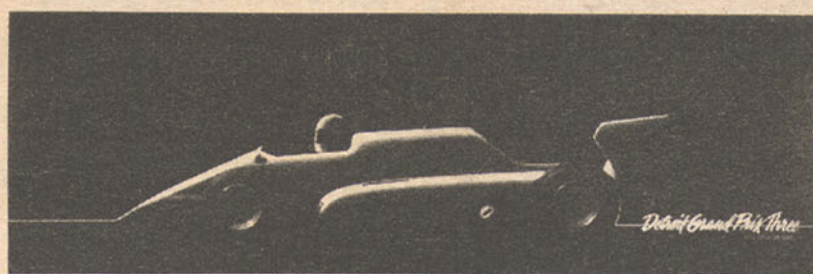


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"Frog Island and Civitan Go Bluegrass": Ypsilanti Area Civitan Club. Authentic bluegrass by Blue Velvet, a Warren-based group that occasionally substitutes for the RFD Boys at the Pretzel Bell, and Ann Arbor's Stoney Creek. Also, rockabilly by Tracy Lee and the Leonards, which features popular local musicians George Bedard and Dick Siegel, and clog dancing by the Star-Crossed Cloggers. 1-5 p.m., Frog Island, Depot Town, Ypsilanti. Tickets \$4.50 in advance from Carty's Music Store in Ypsilanti and \$5 at the gate. 434-5811, 434-2277.

★ **Annual Picnic: Genealogical Society of Washtenaw County.** Sharing time for discussion of breakthroughs you've made or difficulties you're having with genealogical research. Bring a dish to pass; beverages, dessert, and utensils provided. All invited. 1:30 p.m., 2360 Londonderry (off Devonshire from Washtenaw). Free. 668-1375.

"Dark Skies over Michigan": U-M Exhibit Museum Planetarium. See 2 Saturday. 2 & 3 p.m.

★ **St. John's Festival: Rudolf Steiner Institute.** Talks on the significance of this summer seasonal festival, music, poetry recitations, and probably a short play. Bring a dish to pass for the potluck. All invited. 4-9 p.m., 1923 Geddes. Free. 662-6398.

Irish Evening at The Ark: Performance Network. See 23 Saturday. 6 p.m.

"One Flew over the Cuckoo's Nest": Performance Network. See 1 Friday. 6:30 p.m.

★ **Weekly Meeting: The Jugglers of Ann Arbor.** See 3 Sunday. 7-10 p.m.

FILMS

CFT. "You Can't Take It with You" (Frank Capra, 1938). James Stewart, Jean Arthur. See "Coming Attractions." Mich., 5 & 9:20 p.m. **"Mr. Deeds Goes to Town"** (Frank Capra, 1936). Gary Cooper, Jean Arthur, George Bancroft. Mich., 7:15 p.m. **CG. "Auntie Mame"** (Morton da Costa, 1958). Rosalind Russell, Forrest Tucker. Lorch, 6:30 & 9:15 p.m.

25 MONDAY

No Events.

FILMS

CFT. "Don't Look Now" (Nicholas Roeg, 1973). Julie Christie, Donald Sutherland. Macabre horror. Mich., 7:30 p.m. **"Rosemary's Baby"** (Roman Polanski, 1968). Mia Farrow, John Cassavetes, Ruth Gordon. Horror shocker. Mich., 9:30 p.m. Note: Every Monday, \$3 admits two people to both CFT films.

26 TUESDAY

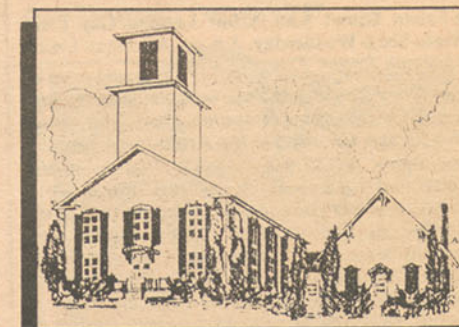
Waterloo Hunter/Jumper Classic: Waterloo Hunt Club. Also, June 27-28. Horses and riders from all over the U.S., mostly from the upper Midwest, compete in this A-rated American Horse Association Show. There are three categories of competition. In the hunter class, riders are judged on the style and form with which their horses jump over fences that simulate objects encountered on the foxhunting field. In the equitation class, riders are judged on their handling of the horse on the flats and/or over fences. In the jumper class, the score is based on how successfully the horse jumps a sequence of fences. 8:30 a.m.-dusk, Waterloo Hunt Club, Grass Lake, Mi. (For directions, see 8 Friday listing.) \$2 for program in order to enter. 428-8980 (days), 428-8365 (eves.).

★ **Safety Town: Ann Arbor Police Department/Ann Arbor Public Schools.** An effective and enjoyable way for children entering kindergarten in the fall to learn traffic safety. Participants are instructed through use of a mock city, with tricycles, street signs, and an automatic traffic light. Also, safety songs, games, stories, art, and project activities. There are four sessions, two running June 26-29 & July 2-6 and two running July 9-12 & 16-19. Children are requested to attend the program designated for their school. Parochial and private school children may attend any session. Two sessions begin today, one 9-11:30 a.m. (Abbot, Freeman, King, Logan, Newport, Northside, and Thurston), and one 12:30-3 p.m. (Allen, Angell, Bader, Burns Park, Lawton, Pattengill, and Stone). Two sessions begin July 9, one 9-11:30 a.m. (Bryant, Carpenter, Clinton, Mitchell, and Pittsfield), and one 12:30-3 p.m. (Bach, Dicken, Eberwhite, Wines, Mack, Haisley, and Lakewood). Parents should plan to stay with their children for 30 minutes on the first day for a brief but important information session. 9-11:30 a.m. & 12:30-3 p.m., Abbot School, 2670 Sequoia. Free. For information and to register, call 994-2865.

★ **"Bedknobs and Broomsticks": Ann Arbor Public Library.** Directed by Robert Stevenson. This 1971 Walt Disney musical fantasy adaptation of Mary Norton's children's book is about an amateur witch who helps the British during WW II. It com-

bines live action with Oscar-winning cartoon sequences. Stars Angela Lansbury, Roddy McDowall, and Sam Jaffe. For children ages 5 and over. 11 a.m.-1 p.m. & 2:30-4:30 p.m., Ann Arbor Public Library, 343 S. Fifth Ave. Limited space; first come, first seated. Free. 994-2333.

Eyemediae Video Showcase: Performance Network. Video by Chantal Ackerman, a prominent European feminist filmmaker, and a video of a 1980 reading by the contemporary American poet Carolyn Forché. Also, live reading by poet Paula Rabinowitz. 8 p.m., Performance Network, 408 W. Washington. \$3. 663-0681.



Webster United Church of Christ celebrates its 150th anniversary, June 23-24.

★ **Candlelight March: Ann Arbor Lesbian/Gay Pride Week.** Downtown march beginning and ending at the Federal Building, in commemoration of the 1969 Stonewall Tavern Riots in New York City. Bring your own candle. 9 p.m., Federal Bldg., E. Liberty at S. Division. Free. 763-4186.

FILMS

No films.

27 WEDNESDAY

Waterloo Hunter/Jumper Classic: Waterloo Hunt Club. See 26 Tuesday. 8:30 a.m.-dusk.

★ **Winning Seasons: Kitchen Port Cookbook Class.** Lenore Mattoff demonstrates recipes from this cookbook of the Tuscaloosa, Alabama, Junior League. Noon-1 p.m., Kitchen Port (Kerrytown). Free. 665-9188.

★ **Summer Recital Series: American Guild of Organists (Washtenaw Council for the Arts).** Recital by Sarah Albright, dean of the Ann Arbor Chapter of the American Guild of Organists. The organ is a mechanical action organ built in 1975 by the Holtkamp Company in Cleveland, Ohio. First in a series of five weekly recitals. Light lunch available after the recital for a small donation. 12:15-12:45 p.m., First Unitarian Church, 1917 Washtenaw Ave. Free. 761-7712.

★ **Summer Civic Band Concert: Ann Arbor Recreation Department.** First in a series of five Wednesday evening concerts featuring a diverse range of band music. The band, now in its 28th year, is made up of accomplished local and area musicians under the direction of EMU bands director Max Plank. Bring a picnic and blanket. 8 p.m., West Park Bandshell. Free. 994-2326.

"Seven Keys to Baldpate": Ann Arbor Civic Theater (Washtenaw Council for the Arts). Also, June 28-30. Ted Heusel directs George M. Cohan's 1913 comedy mystery about a writer who goes to an abandoned hotel on a cold winter night to write a story. He thinks he's got the only key to the place, but before the night is over he's interrupted by shootings, embezzlement plottings, and all kinds of unexpected shenanigans. The cast includes Lanny Steele, Mary Ann Nemeth, Leo McNamara, Carol Sheldon, John Stephens, Conrad Mason, Kingsbury Marzolf, Jeff Duncan, Sandy Hudson, Margie Cohen, Ed Lescher, Sheldon Lauchman, Dwight Smith, and Harold Haugh. 8 p.m., Lydia Mendelssohn Theater. \$6 (Wed.-Thurs. & Sat. matinee), \$7 (Fri.-Sat.), \$5 for seniors (Wed. & Sat. matinee only). 662-7282.

FILMS

CFT. "Fail-Safe" (Sidney Lumet, 1964). Henry Fonda, Walter Matthau, Larry Hagman. Mich., 7:30 p.m. **"Dr. Strangelove"** (Stanley Kubrick, 1964). Peter Sellers, George C. Scott, Sterling Hayden, Keenan Wynn, Slim Pickens. See "Coming Attractions." Mich., 9:30 p.m. **C2. "Innocence Unprotected"** (Dusan Makavejev, 1968). Fascinating film collage interweaves the original "Innocence Unprotected" (a 1942 melodrama directed by and starring Serbian acrobat Dragoljub Aleksic), 1968 interviews with the original production crew, and Nazi newsreels. Serbian, subtitles. Lorch, 7:30 p.m. **"Band of Outsiders"** (Jean-Luc Godard, 1964). Anna Karina. Nihilistic comedy. French, subtitles. Lorch, 9 p.m.

28 THURSDAY

Waterloo Hunter/Jumper Classic: Waterloo Hunt Club. See 26 Tuesday. 8:30 a.m.-dusk.

★Mid-Day Mid-Town Music Series: Ann Arbor Recreation Department. Performance by the local swing-to-bop jazz group Word of Mouth. Bring a lunch. 12:15-1:15 p.m., Liberty Plaza, E. Liberty at S. Division. Free. 994-2326.

American Heritage Night: Michigan League. See 7 Thursday. Tonight: food of the Pacific Northwest. 5:15-7 p.m.

★Fun Run Races: Ann Arbor Track Club. See 7 Thursday. Tonight: 5km, 800 meter, 400 meter, and 4x400 meter relay races. 7 p.m.

Barrier Free Theater: Common Ground Theater Ensemble. Also, June 29-30 & July 1. The first performance to result from Common Ground's workshops to develop performance skills among disabled people. Jeff Picard directs disabled and non-disabled workshop participants in a collectively-scripted original theater piece set in an art exhibit. The performers play pieces in the exhibit who are provoked by a non-disabled viewer into expressing how they see themselves as disabled persons. The aim of the drama, as of the workshops themselves, is to foster mutual understanding and acceptance between disabled and non-disabled people. Stars Alma Fischer, Ted Rahti, Mary Rizzo, Carolyn Earl, and Stephanie DeAgostino. 8 p.m., *Performance Network*, 408 W. Washington. \$3.50-\$4.50 sliding scale according to ability to pay. 663-8305, 663-0681.

"Seven Keys to Baldpate": Ann Arbor Civic Theater. See 27 Wednesday. 8 p.m.

"Murder at the Howard Johnson's": Black Sheep Theater. See 14 Thursday. 8:15 p.m.

FILMS

AAFC. "Diabolique" (Henri-Georges Clouzot, 1955). Masterful murder suspense drama. French, subtitles. Mich., 7:30 p.m. **"Eyes without a Face"** (George Franju, 1959). Revenge horror film. MLB 3; 9:30 p.m. **CFT. "The Wind and the Lion"** (John Milius, 1975). Sean Connery, Candice Bergen. Mich., 7:30 p.m. **"The Man Who Would Be King"** (John Huston, 1975). Sean Connery, Michael Caine. Adaptation of the Rudyard Kipling story. Mich., 9:35 p.m.

29 FRIDAY

Waterloo Hunt Club Horse Show. Also, June 30 & July 1. This A-rated American Horse Association show has the same format and many of the same competitors as the just-completed Waterloo Hunter/Jumper Classic (see 26 Tuesday listing). 8:30 a.m.-dusk, Waterloo Hunt Club, Grass Lake, Mi. (See 8 Friday listing for directions.) \$2 for program to enter. (517) 522-5325, (517) 522-5010.

9th Annual Drum Corps International North Championship: Ypsilanti Area Chamber of Commerce. More than 1,000 young musicians in 10 drum and bugle corps from across the northern U.S. compete in this annual event. The participants include the defending DCI North and National Champion Garfield Cadets of Grafield, New Jersey, and the Saginawers of Saginaw, Michigan. 7:30 p.m., Ryneerson Stadium, EMU campus, Ypsilanti. \$7-\$10. 482-4920.

★"Space Shuttle: 'We Repair'": AstroFest 136. It was a cliffhanger no science-fiction writer would have dared submit. History's first in-space satellite repair was in dire jeopardy, and with it the whole future of Space Shuttle, which among other things had been sold as the technology permitting house calls in space. Millions watched on live TV as an astronaut flew—untethered, a separate, human satellite in his own right—to the ailing craft, then attempted to anchor himself to it so his rocket backpack could stop its wild gyrations, and failed. Heroically, he then tried to wrestle the 5,000-pound satellite to a halt with his bare hands. He couldn't. The commander of the mother ship, perceiving his ship was low on fuel, reluctantly ordered him back. It looked hopeless for the repair of Solar Max.

But during the night, dedicated, selfless, brilliant experts back on Earth thought they saw a way out. In desperation, they repeatedly tried to communicate with the stricken satellite, sometimes succeeding, more often failing, in efforts to bring it to a stop. At the last possible moment, literally minutes before its power would have failed forever, they succeeded.

Now enter the Canadian Mounties. A Canadian-built remote manipulator arm succeeded, on the very first try, in grabbing the satellite and lowering it into the mother ship, Space Shuttle Orbiter Challenger, where, to complete this preposterously true story, it was successfully fixed by a repair crew whose nicknames were Pinky and Ox. It was re-orbited the very next day and is now sending humanity vital information about the Sun.

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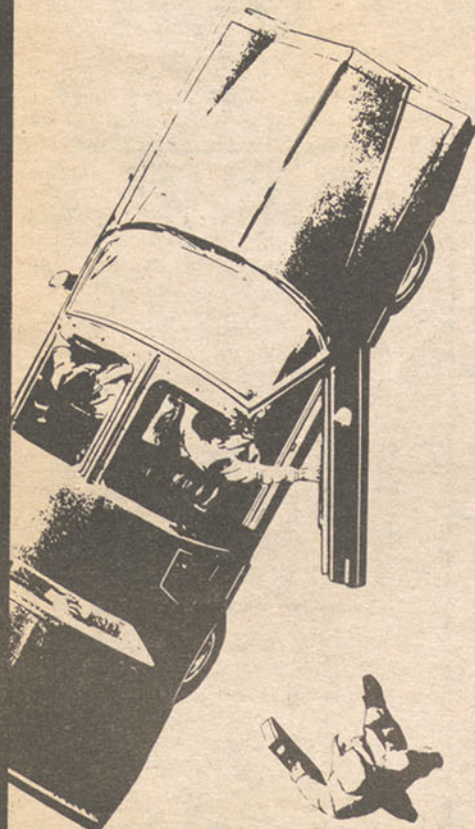
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All this happened last April 6-13, during Space Shuttle mission 41-C. I'll show you the spectacular slides and films from that flight. Our sponsors are the U-M Exhibit Museum and the U-M Department of Aerospace Engineering.—Jim Loudon. 7:30 p.m., air-conditioned Modern Languages Bldg. Auditorium 3. Free. 994-3966. Audiotapes of this and selected past AstroFest lectures are available from Chris Breck, P.O. Box 4489, Ann Arbor 48106.

Barrier Free Theater: Common Ground Theater Ensemble. See 28 Thursday. 8 p.m.

"Seven Keys to Baldpate": Ann Arbor Civic Theater. See 27 Wednesday. 8 p.m.

"Murder at the Howard Johnson's": Black Sheep Theater. See 14 Thursday. 8:15 p.m.

International Folk Dancing: U-M Folk Dance Club. See 1 Friday. Tonight: Middle Eastern Dancing. 8:30 p.m.-midnight.



The Ann Arbor Jaycees offer a day-long program of aerial festivities, entertainment and fireworks at the 1984 Independence Day Salute, Sat., June 30.

FILMS

AAFC. "Fame" (Alan Parker, 1980). Popular musical about students at New York City's High School for the Performing Arts. MLB 4; 7 & 9:30 p.m. **CFT. "Sleeper"** (Woody Allen, 1973). Woody Allen, Diane Keaton. Mich., 7 & 10:20 p.m. **"The Hot Rock"** (Peter Yates, 1972). Robert Redford, George Segal, Zero Mostel. Mich., 8:35 p.m. **CG. "Beat the Devil"** (John Huston, 1954). Humphrey Bogart, Gina Lollobrigida, Jennifer Jones, Peter Lorre, Robert Morley. Lorch, 9:25 p.m. **"Dark Passage"** (Delmer Daves, 1947). Humphrey Bogart, Lauren Bacall. Lorch, 9:25 p.m.

30 SATURDAY

Waterloo Hunt Club Horse Show. See 29 Friday. 8:30 a.m.-dusk.

★ **Walking Clinic:** Washtenaw County Parks and Recreation Commission. Kickoff event for the new WCPARC Walking Club. Discussion of health benefits of walking and of appropriate footwear. Also, a nature walk. 10 a.m., County Farm Park, Washtenaw Ave. at Platt Rd. Free. 994-2575.

"Dark Skies over Michigan": U-M Exhibit Museum Planetarium. See 2 Saturday. 10:30 a.m., 2 & 3 p.m.

Eclipse Jazz Summer Concert Series. Performances by two local bands to be announced. 2 p.m., U-M School of Education field, E. University at S. University. Free. 764-5924.

"Seven Keys to Baldpate": Ann Arbor Civic Theater. See 27 Wednesday. 2 & 8 p.m.

1984 Independence Day Salute: Ann Arbor Jaycees/Ann Arbor News. A day-long program of aerial festivities and entertainment culminating in a fireworks spectacular at dusk. From 3-6 p.m., displays of antique cars and of antique aircraft built or rebuilt by members of area chapters of the Experimental Aircraft Association and the U-M Flyers Club. Also, airplane rides, a flyby of military planes from Selfridge Air Force Base, and rock music by two local groups, the Mike Katon Band and the Skyles Calhoun Band. From 6-8 p.m., a barnstorming air show featuring local and internationally famous pilots. Rain date: July 1. 3-11 p.m., Ann Arbor Airport. Air show admission: \$5 (children 14 & under, \$2). Fireworks: parking fee to be announced. 663-2500.

German Park Picnic. Old-fashioned German dinners served a la carte (approximately \$5), with imported and domestic wine and beer on sale. Dance music of a German band. All invited. 4-11 p.m. (no admittance after 10 p.m.), German Park, Pontiac Trail (7 miles north of Ann Arbor; look for the banners & signs marking the entrance). \$2 (under 12, free; ages 12-18, \$2; ages 18-21, \$3). No one under 18 admitted without parent or legal guardian. 769-0048 (weekends).

Family Camping: Friends Lake Community. Bonfire and singing at the fire circle on the Long Lake beach tonight, potluck picnic Sunday afternoon, and fireworks over the lake at dusk Sunday. Even-

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ing, Friends Lake Community, Chelsea. For directions, see 3 Sunday listing.) Free. For information, call 475-7976.

***Observers' Night: University Lowbrow Astronomers.** A chance to look at the sky through instruments at the Peach Mountain Observatory, including the huge 24-inch telescope. Program cancelled if overcast at sunset. 7 p.m.-1 a.m., Peach Mountain Observatory, N. Territorial Rd. (about 1 mile west of Huron Mills Metropark). Free. 764-3446 (days), 663-2080 (eves.).

Detroit Symphony Orchestra: Ann Arbor Summer Festival. The opening event in the first of what organizers hope will become a major annual Ann Arbor summer attraction. The Festival, which runs through July 24, features a host of world-renowned classical musicians, dancers, and theatrical performers, including Marcel Marceau, Claire Bloom, Philippe Entremont, Michael Lorimer, and Ann Arbor's own 18th-century orchestra, Ars Musica. For more information, see John Hilton's feature story in this month's *Observer*, "Behind the Summer Festival." Tonight, French pianist/conductor appears with Philippe Entremont the Detroit Symphony Orchestra in performances of Copland's Appalachian Spring (accompanied by photographs of Appalachian scenes projected onto large screens above the orchestra), Ravel's Daphnis and Chloe (with the Festival Chorus), and Milhaud's piano quartet, The Creation of the World. Preceded at 7 p.m. by a Gala Benefit Opening Reception. 8 p.m., Power Center. Tickets \$10-\$25 (concert only), \$100 (reception and concert) in the Power Center Box Office. 763-0950.

Barrier Free Theater: Common Ground Theater Ensemble. See 28 Thursday. 8 p.m.

"Murder at the Howard Johnson's": Black Sheep Theater. See 14 Thursday. 8:15 p.m.

FILMS

AAFC. "Fanny and Alexander" (Ingmar Bergman, 1983). Story of a large family in 1907 Sweden. Widely regarded as a masterful summary of Bergman's directorial career. Swedish, subtitles. MLB 3; 8 p.m. **CFT. "Quadrophonia"** (Franc Roddam, 1979). Mods vs. rockers in mid 60s England. Soundtrack by The Who. Mich., 7 & 10:50 p.m. **"The Kids Are Alright"** (Jeff Stein, 1979). Documentary chronicle of the career of The Who. Mich., 9 p.m. **CG. "Play Misty for Me"** (Clint Eastwood, 1971). Clint Eastwood, Jessica Walter. Lorch, 7:30 & 9:30 p.m. **C2. "Limelight"** (Charles Chaplin, 1952). Charlie Chaplin, Buster Keaton, Claire Bloom. See "Coming Attractions." MLB 4; 7:30 p.m. **"Annie Hall"** (Woody Allen, 1977). Woody Allen, Diane Keaton. MLB 4; 10 p.m.

1 JULY SUNDAY

Waterloo Hunt Club Horse Show. See 29 Friday. 8:30 a.m.-dusk.

"Dark Skies over Michigan": U-M Exhibit Museum Planetarium. See 2 Saturday. 2 & 3 p.m.

***Open Mouth Poetics: Joe's Star Lounge.** See 3 Sunday. 2-5 p.m.

Barrier Free Theater: Common Ground Theater Ensemble. See 29 Friday. 2 p.m.

***Weekly Meeting: The Jugglers of Ann Arbor.** See 3 Sunday. 7-10 p.m.

FILMS

CG. "Citizen Kane" (Orson Welles, 1941). Orson Welles, Joseph Cotten, Agnes Moorehead. Lorch, 7:30 & 9:45 p.m.



MUSIC AT NIGHT SPOTS

These bookings came from information available at press time. Last-minute changes are always possible, so to be certain who will be playing, it's advisable to call ahead. Unless otherwise noted, live music runs from 9:30 p.m. to 1:30 a.m.

THE APARTMENT LOUNGE, 2200 Fuller Rd. 769-4060.

In the Huron Towers complex across from the V.A. Hospital. Large dance floor, no cover (unless otherwise noted). Dartboards. JUN. 1-2: **On Que.** Top-40 and Motown sextet led by sax player Al Chisolm and vocalist Terry Reed. JUN. 7: **Jam Session.** Led by Greg Williams and the prominent

Detroit jazz saxophonist and reed player Wendell Harrison. JUN. 8-9: **Wendell Harrison and Pamela Wise.** Saxophonist/reed player Harrison teams up with vocalist Wise. Cover. JUN. 14: **Jam Session.** Led by Greg Williams. JUN. 15-16: **Larry Nozero Quartet.** Contemporary pop jazz group led by saxophonist Nozero. Featured in the Frog Island Tent Jazz Festival (see 23 Saturday Events listing), they were Detroit's official representative to Montreux in 1981. JUN. 21-22: **Robert Lowe Explosion.** Versatile jazz sextet led by long-time Lyman Woodard guitarist Lowe. Cover. JUN. 23: No entertainment. JUN. 28: **Jam Session.** Led by the Marc Anderson Sextet. JUN. 29: **Ursula Walker & Buddy Budson.** Jazz duo. Cover. JUN. 30: **Cortez Love Group.** Jazz group led by drummer Love features trumpeter Max Morden and vocalist Sheila Landis. Cover.

THE ARK, 1421 Hill St. 761-1451.

Michigan's leading showcase for American and international performers of all forms of traditional music. Living-room atmosphere with coffee and popcorn, no alcohol. Music begins at 8 p.m. unless otherwise noted. Cover (usually \$5-\$6), no dancing. JUN. 1: **Kathy Moore & Stephanie Ozer.** Winners of the WEMU jazz competition, this vocal and piano duo performs everything from classical and jazz to Motown, as well as humor, poetry, and improvisations. JUN. 2: **John Fahey.** See Events.



The WEMU jazz competition-winning duo of Kathy Moore and Stephanie Ozer perform at The Ark, Fri., June 1.

JUN. 3: Julie Austin, Connie Huber, and Friends. Austin and Huber are two of Ann Arbor's finer singer/guitarists. JUN. 9: **Oscar Brand.** See Events. 8 & 10 p.m. JUN. 10: **Mustard's Retreat.** First solo Ark appearance for the popular local duo of Michael Hough and David Tamulevich. Their well-received second LP, "Home by the Morning," features a number of their best reels, ballads, and humorous and/or atmospheric narratives, including "Step It Up, Joe," "Mallon's Bridge," and "Captain's Song." JUN. 14: **Mimi Farina.** See Events. JUN. 23-24: **Irish Evening.** See Events. JUN. 28: **Gamble Rogers.** Rogers's unique blend of songs & stories goes by the name of "Southern Gothic Art." A frequent guest on NPR's "All Things Considered." JUL. 1: **Joe Hickerson.** American and British humorous songs and parodies, along with occupational and labor songs. Known as a "folksinger's folksinger," Hickerson is director of the Library of Congress Folk Music Division.

AUBREE'S SECOND FLOOR, 39-41 E. Cross St., Ypsilanti. 483-1870.

Music club above Aubree's Restaurant in Depot Town. Live music Wed.-Sat. Cover (Fri.-Sat. only), dancing. EVERY MON.: **Open Mike.** Hosted by Cimarron guitarist/harmonica player Doug Cameron. All acoustic musicians invited. Call in advance. JUN. 1-2: **Blue Front Persuaders.** See Joe's. JUN. 6: **The Fabulous Checkers.** Versatile jazz-inflected R&B sextet with an engaging full-bodied sound, crisp rhythms, alternately sweet and husky melodies, and imaginative arrangements. Finalists in a recent "Kelly & Company" talent contest. JUN. 7: **The Blue Rays.** Soulful blues and R&B sextet fronted by former Falcons guitarist Dave Kaftan. JUN. 8-9: **Willie D. Warren and the Brush Street Blues Band.** Urban blues band from Detroit led by 12-string guitarist Warren. Named "Best Blues Band" in this year's *Metro Times* poll. JUN. 13: **The Fabulous Checkers.** See above. **Skyles Calhoun Band.** Well-received local Southern rock & blues band plays songs by the likes of the Allman Brothers, Lynyrd Skynyrd, and Eric Clapton, along with some originals. JUN. 15-16: **Juanita McCray & the Motor City Beat.** Popular jazz-flavored blues band led by vocalist McCray. JUN. 20: **The Fabulous Checkers.** See above. JUN. 21: **The Blue Rays.** See above. JUN. 22-23: **Chicago Pete and the Detroiters.** Veteran soul-flavored R&B sextet. JUN. 27: **The Fabulous Checkers.** See above. JUN. 28: **The Blue Rays.** See above. JUN. 29-30: **The Falcons.** See Mr. Flood's.

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The music has moved from the basement to the new back room, complete with an expensive new sound system, a dance floor with flashing lights, and larger seating capacity. The music both has and has not changed: still a heavy emphasis on traditional acoustic and electric blues, but overall more different kinds of music than before. Cover, dancing. **EVERY TUES.: WEMU/WCBN DJ Tom Simoni** plays records and rock videos. **JUN. 1: Rough Cut.** Hard-rock band from Detroit fronted by manic vocalist Carolyn Striho. With new sax player David McMurtry, a member of Griot Galaxy. **JUN. 2: Robert Cray Band.** Extremely good gospel-influenced blues band, lowdown and tight, from Seattle, Washington, led by vocalist/guitarist Cray. An earlier version of this band reportedly inspired John Belushi and Dan Ackroyd to form the Blues Brothers, and Cray produced and played bass in the *Animal House* band, Otis Day and the Knights. **JUN. 4: Lunar Glee Club.** 9-piece "dance rhythm meltdown" ensemble features three horns, two basses, a guitarist, and three drummers. Jazz-flavored urban dance rhythms. **JUN. 6: Non-Fiction.** Lyrically and musically inventive veteran local postpunk rock 'n' roll trio features the twin guitar fury of Ben and Larry Miller and the prowling beat of drummer Billi Franx. Recently released a very strong 11-song cassette, "Walking Sideways—Talking Backwards." **JUN. 7: Buzztones.** Classic Motown & soul covers and lots of sleek, explosive contemporary funk/rock originals featuring the edgy, high pressured vocals of Lamont Zodiac. **JUN. 8: The Suspects.** Pontiac-based horn-dominated rock 'n' soul band plays mostly originals. Their recently-released single, "Boys Out Late"/"Just a Waste of Time," has been getting lots of favorable attention in the Detroit press. **JUN. 9: The Fabulous Checkers.** See Aubree's. **JUN. 11: Lunar Glee Club.** See above. **JUN. 14: To be announced.** **JUN. 15: Domino.** See Joe's. **JUN. 16: Mary Martin and the Tuna Band.** Chicago blues band fronted by vocalist Martin. **JUN. 18: Lunar Glee Club.** See above. **JUN. 21: To be announced.** **JUN. 22: Oroburos.** Cleveland-based R&B band plays Grateful Dead, Allman Brothers, and Little Feat covers. **JUN. 23: George Bedard and the Kingpins.** Super-fine dance classics from swing and vintage blues to rockabilly, with some memorable originals penned by guitarist Bedard. Includes Mark "Mr. B" Braun on piano, Carl Hildebrandt on upright bass, and Andy Conlin on drums. **JUN. 25: Lunar Glee Club.** See above. **JUN. 27: To be announced.** **JUN. 28: What If Thinking.** Contemporary rock 'n' roll band from Detroit. **JUN. 29: Urbations.** See Rick's. **JUN. 30: ***** Watusis.** See Joe's.

CLUB PEORIA, 215 N. Main St. 995-1834.

Dance club above the Heidelberg open Friday only. Cover. **EVERY FRI.:** Contemporary rock 'n' roll & funk dance records spun by WCBN DJ Michael Pool. Also, videos by local artists shown on four screens.

DEL-RIO BAR, 122 W. Washington. 761-2530.

No cover, no dancing. Local jazz groups every Sunday 5-9 p.m.

DOLLY'S PLACE, 205 W. Michigan Ave., Ypsilanti. 485-4990.

Dancing, no cover. **EVERY FRI.-SAT.:** Dance band to be announced.

DOMINICK'S, 812 Monroe. 662-5414.

Weekly coffeehouse in the basement of this campus-area restaurant. Proceeds to benefit *The Michigan Voice*, a statewide alternative monthly newspaper. \$2 donation. No dancing. **JUN. 6: Garth Gerber and David Murphey.** Southern-flavored country and string band music. **JUN. 13: Julie Austin and Friends.** Austin has the vocal range of a Joni Mitchell and plays a sweet, precise guitar. Her repertoire is mostly classic country, though occasionally she does vintage hit-parade material. **JUN. 20: George Bedard and the Bonnevilles.** Reunion of this popular hard country band which includes guitarist/vocalists Bedard and Bob Schetter and steel guitarist Mark O'Boyle. **JUN. 27: Charlie Weaver.** Back in town after a five-month absence, Weaver and drop-in friends play classic country tunes.

DOWN UNDER, 117 E. Main, Manchester. 428-7000.

Small, informal listening room downstairs from the Black Sheep Tavern. Dancing, no cover. Sometime in June the music will switch from live rock band to rock videos.

THE EARLE, 121 W. Washington. 994-0211.

Live jazz Mon.-Sat. No cover, no dancing. **EVERY MON.-THURS. (8-10 p.m.): Larry Manderville.** Solo piano at once sweet and stinging. **EVERY FRI.-SAT.: Ron Brooks Trio.** Bassist extra-

ordinaire Brooks is joined by Bob Elliott on drums and Bill Evans on piano.

ENTERTAINMENT WORLD, 1425 Ecorse Rd., Ypsilanti. 485-4220.

No cover, dancing. **EVERY WED.-SAT.:** Rhonda Jones and Crossfire.



Jazz Saxophonists Larry Nozero performs with his quartet at The Apartment Lounge, June 15-16, and at the Frog Island Tent Jazz Festival, June 23.

FENDER BENDER, 23 N. Washington, Ypsilanti. 485-2570.

Music room at the Spaghetti Bender Restaurant. Live music Wed.-Sat. & Mon. Cover, dancing. **EVERY SUN.: Motown Revue.** DJ plays Motown classics from the Temptations and Four Tops to Stevie Wonder, Smokey Robinson, and the early Jackson 5. Also, a Used Album and Memorabilia Exchange Club: bring your old records, baseball cards, and other collectibles to trade. **JUN. 1-2: Kids.** Lively, danceable versions of vintage rock, along with some current hits. **JUN. 4: Dominoes.** 60s dance music. **JUN. 6: To be announced.** **JUN. 7-8: Newt and the Salamanders.** See Rick's. **JUN. 9: The Influence.** Danceable rock from 50s classics and Motown to current hits like the Motels "Only the Lonely" and Prince's "1999." **JUN. 11 Strike.** Top-40 rock 'n' roll with some oldies. **JUN. 13: To be announced.** **JUN. 14: Strike.** See above. **JUN. 15-16: The Fat Shadows.** Quintet from Toronto plays danceable top-40, with some originals. **JUN. 18: The Heat.** Hard driving rock 'n' roll dance band. **JUN. 20: To be announced.** **JUN. 21-23: The Heat.** See above. **JUN. 25 & 27: To be announced.** **JUN. 28-30: Tush.** All-female rock band with a soon-to-be-released first LP.

THE FOX'S DEN, 5400 Plymouth Rd. 662-1647.

Lounge at the Lord Fox Restaurant. No cover, no dancing. **EVERY THURS. (5-7 p.m.), FRI. (5-11 p.m.), & SAT. (7-11 p.m.): Stephen Dorar.** Jazz & swing piano.

THE HABITAT, 3050 Jackson Rd. 665-3636.

Lounge at Weber's Inn. Solo piano by Art Stephan during happy hour (Mon.-Tues. & Thurs.-Fri.). Dancing, no cover. **EVERY TUES.-SAT.: Pegasus.** Top-40 dance band. Pegasus also plays at the weekly "Wednesday Live," 5-7 p.m. **EVERY FRI. (5-9:30 p.m.): Fridays Live.** Indoor/outdoor patio dance party with a different band every week beginning June 22. This month: Big band jazz by the J.C. Heard Orchestra (June 22) and contemporary dance pop by Paragon (June 29).

THE HEIDELBERG, 215 N. Main. 663-7758.

German band and dancing every Sat. in the Wein Room. Live music Fri.-Sat. in the Rathskeller (no cover, no dancing.) **EVERY FRI.-SAT.: Julie Austin.** See Dominick's.

THE HILL LOUNGE, 50 E. North Territorial Rd. (at US-23). 665-3967.

Live music Fri.-Sat. Dancing, no cover. **JUN. 8-9, 15-16, & 22-23: Cimarron.** Country-rock and hard country sextet whose repertoire ranges from "Only You" and "Your Cheatin' Heart" to "Heartbreak Hotel" and "Train I Ride." **JUN. 29-30: To be announced.**

JOE'S STAR LOUNGE, 109 N. Main. 665-JOES.

Many kinds of danceable music, with frequent up-and-coming and occasional vintage out-of-town acts. Also, the area's best juke box, and a stimulating diversity in the typical patron mix. Jitterbug dance lessons every Monday (beginning) and Wednesday (advanced) by Vicki Honeyman and Jim Kruz. Next four-week series (\$25) begins June 4

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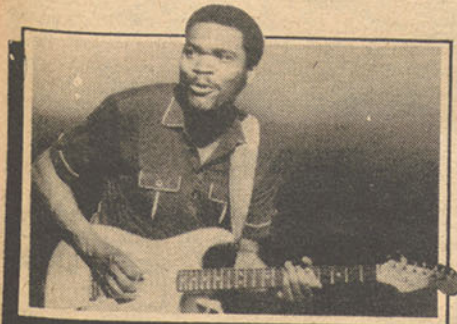
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& 6. **EVERY FRI.**(5:30-8 p.m.): Larry Mander-ville. See The Earle. **May 31: Oh! Ok.** Critically-acclaimed quirky pop band from Athens, Georgia, with three women members, including Linda Stipe, the sister of R.E.M. lead singer Michael Stipe. **JUN. 1-2: ***** Watusis.** Ann Arbor's most charismatic rocker, vocalist Dan Mulholland, fronts this very popular percussive-guitar rock 'n' roll quintet that picks up where Mitch Ryder left off 20 years ago. The first part of their name changes for every show. **JUN. 3 (2-5 p.m.): Open Mouth Poetics.** See Events. **JUN. 3: Progressive Student Network Benefit.** Bands to be announced. **JUN. 4: Video Dance Party.** Part of a weekly series. Each week's program will feature a particular musical genre, from vintage blues and R&B to reggae and contemporary rock 'n' roll. **JUN. 5: The Evaders.** Local guitar-dominated original rock 'n' roll quintet with some interesting originals. **JUN. 6: Sigmund Snopek.** Rock 'n' roll singer/songwriter from Milwaukee who's been compared to Bruce Springsteen. Regular opening act for the Violent Femmes on their recent tour. **JUN. 7: Aluminum Beach.** Self-styled "surfably ska" quartet with a bright, punchy sound, lots of very strong classic rock 'n' roll original songs, and the crisply etched vocals of lead singer John Krivit. Their recently-released debut single features "Crying" and "Grey Slacks." **JUN. 8-9: Steve Nardella Rock 'n' Roll Trio.** See Rick's. **JUN. 10: Films.** Screening of several locally-produced 8mm and 16mm films, mostly by U-M students. **JUN. 11: Video Dance Party.** See above. **JUN. 12: Map of the World.** Spacy, limber neo-psychedelic rock/funk originals that interweave a mid-60s organ sound, multi-layered percussive effects, semi-chanting vocals, and striking lyrics into an entrancingly original blend. **JUN. 13: George Bedard and the Kingpins.** See Blind Pig. Tonight owner Joe Tiboni celebrates the 20th anniversary of his arrival in Ann Arbor from his native Philadelphia. "And neither Ann Arbor nor Joe Tiboni have been the same since," Joe philosophizes. **JUN. 14: Urbations.** See Rick's. **JUN. 15: Mutants.** Veteran proto-punk rock 'n' roll band from Detroit with a penchant for various forms of creative lunacy. **JUN. 16: Rhythm Corps.** One of Detroit's most popular and talented rock bands, with a 5-song LP, "Pacquet de Cinq," that received heavy airplay in Detroit and on the West Coast. **JUN. 17: To be announced.** **JUN. 18: Video Dance Party.** See above. **JUN. 19: Rain Parade.** One of the most popular and critically-acclaimed of the L.A.-based neo-psychedelic bands. **JUN. 20: Dan Hicks and His Hot Licks.** Swing-influenced R&B led by singer/guitarist Hicks, who has three hit LPs to his credit. **JUN. 21: The Fabulous Checkers.** See Aubree's. **JUN. 22-23: Domino.** Hugely popular Detroit dance & party band consists of an all-white rock quartet fronted by four black vocalists who song & dance in the traditional Motown style, covering everything from rock 'n' roll and do-wop standards to Van Morrison's "Domino." **JUN. 24: The Lyres.** Mid-60s-Beatles-influenced 80s-pop band. **JUN. 25: Video Dance Party.** See above. **JUN. 26: Destroy All Monsters.**



The Robert Cray Band performs gospel-influenced blues at The Blind Pig, Sat., June 2.

One of Ann Arbor's oldest and strongest progressive hard rock bands, fronted by vocalist Niagara and featuring former Stooges guitarist Ron Asheton. **JUN. 27: Irie.** Reggae band from Columbus Ohio, featuring steel drums. Opened for the Gladiators at Joe's this spring. **JUN. 28: Sippie Wallace.** Detroit's premier blues shouter, 85-year-old Sippie Wallace continues to tour and write material. A favorite of Ann Arbor audiences, she is making her first local appearance since her memorable performance in the Michigan Theater with Bonnie Raitt and Dr. John in November, 1982. Two shows: 8:30 & 11 p.m. **JUN. 29-30: Blue Front Persuaders.** Ann Arbor's most spirited purveyors of old-style R&B from classic swing and jump blues to such early rock obscurities as the Coasters' "Shopping for Clothes" and Bill Haley's "Thirteen Women." Also, some sparkling originals.

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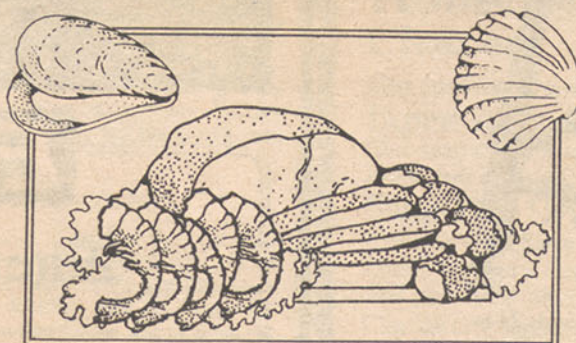
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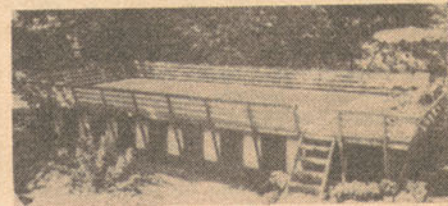
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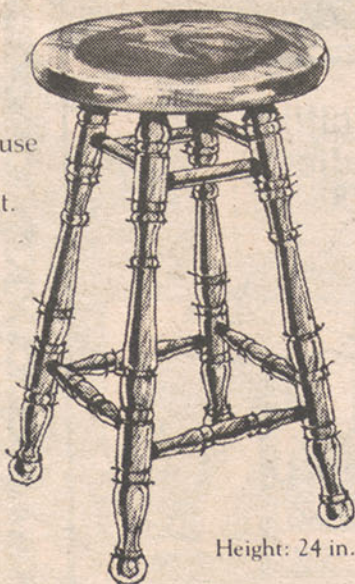
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McMULLEN'S, S. State at I-94. 761-7800.

Lounge in the Briarwood Hilton. No cover, no dancing. **EVERY TUES.-SAT.** (7 p.m.-midnight): **Jim Bajor**. Soft jazz piano.

MR. FLOOD'S PARTY, 120 W. Liberty. 995-2132.

Live music every late afternoon and night. Raucously convivial atmosphere, abetted by the music fare's predominantly stomping blues flavor. **EVERY SUN.** (5-7:30 p.m.): **Trees**. Dynamic folk-to-jazz-flavored duo of Lindsay Tomasic and Jesse Fitzpatrick features sumptuous harmony vocals. **EVERY MON.** (5-7:30 p.m.): **Willie DeYoung Band**. New local Southern boogie & blues quintet plays everything from Muddy Waters and Albert Collins to Little Feat and The Band. Fronted by drummer Willie DeYoung, with guitarists Tony Hill and Dave Kaftan, bassist Steve Long, and pianist Jim Neal. **EVERY TUES.** (5-7:30 p.m.): **Soulstice**. The duo of vocalist Kathy Moore and pianist Stephanie Ozer has expanded into a full-sized R&B band. Plays everything from jazz, blues, and funk to Motown, popular hits, and originals. **EVERY WED.** (5-7:30 p.m.): **B. Dale & the Killer Bees**. New blues-rock band fronted by ace guitarist Brophy Dale. **EVERY THURS.** (5-7:30 p.m.): To be announced. **EVERY FRI.** (5-7:30 p.m.): **Private Sector**. Modern, dance-oriented R&B, "neo-classical" reggae, funk jazz, and country/rock sextet fronted by bassist/vocalist Randy Tessier. **EVERY SAT.** (5-7:30 p.m.): **The Late Bloomers**. Local blues, rock, and bluegrass quartet. **JUN. 1-2: Detroit Blues Band**. Veteran, popular electric blues band. **JUN. 3: Willie DeYoung Band**. See above. **JUN. 4: The Late Bloomers**. See above.

JUN. 5: Private Sector. See above. **Union Lake All Stars**. Rock & blues band fronted by vocalist/guitarist Neil Woodward. **JUN. 7: Fast Tracks**. Strikingly original blend of jazz, rock, R&B, and reggae, with some strong original compositions. **JUN. 8-9: The Slang**. See Rick's. **JUN. 10: Neil Woodward**. Blues-tinged singer/guitarist. **JUN. 11: The Blazers**. Blues & rock band. **JUN. 12: Quiet Storm**. Electric blues band fronted by vocalist Al Chisolm. **JUN. 13: Rock Aliens**. New local rock 'n' roll & rockabilly band featuring former Rockaholic Ted Harley on bass and former Bonneville Bob Schetter on guitar, Mark Newbaum on drums, and original Bonneville vocalist Pontiac Pete. **JUN. 14: Al Hill and the Headlights**. Versatile soul, Motown, and Chuck Berry-style rock band fronted by vocalist/pianist/guitarist Hill, with guitarist Brophy Dale, bassist "Lonesome Dave" Picard, and drummer Lamp Candler. **JUN. 15-16: The Fabulous Checkers**. See Aubree's. **JUN. 17: Al Hill and the Headlights**. See above. **JUN. 18: Quiet Storm**. See above. **JUN. 19: Lunar Glee Club**. See Blind Pig. **JUN. 20: The Slang**. See Rick's. **JUN. 21: Private Sector**. See above. **JUN. 22-23: Falcons**. Explosively danceable concoction of Chicago blues, early rock 'n' roll, mid-60s soul, and prime Motown. **JUN. 24: the Slang**. See Rick's. **JUN. 25: The Rock Aliens**. See above. **JUN. 26: Al Hill and the Headlights**. See above. **JUN. 27: Fast Tracks**. See above. **JUN. 28: The Fabulous Checkers**. See Aubree's. **JUN. 29-30: Alberta Adams and the Crosstown Blues Band**. Electric blues band from Detroit fronted by blues shouter Adams.

MR. MIKE'S, 1425 Ecorse Rd., Ypsilanti. 483-0010.

Dancing, no cover. **EVERY WED.-SUN.**: **Blackhawk**. Country & Western and Southern rock band.

MOUNTAIN JACK'S, 305 S. Maple. 665-1133.

Dancing, no cover. Live music every night except Tuesday. **EVERY TUES.**: DJ plays rock 'n' roll dance records. **JUN. 1-4 & 6-10: Breeze**. Top-40 band. **JUN. 11, 13-17, 20-24, & 27-30: Lifeline**. Top-40 dance band.

OLD TOWN, 122 W. Liberty. 761-9291.

Not normally in the live music business, the downtown corner bar is the scene of informal acoustic jam sessions every Sunday night beginning at 7 p.m.

PRETZEL BELL, 120 E. Liberty. 761-1470.

Live music all but the last Saturday of the month. **JUN. 2, 9, & 16: RFD Boys**. Authentic bluegrass music from old Ann Arbor favorites.

RICK'S AMERICAN CAFE, 611 Church. 996-2747.

Live music six nights a week. Chief local venue for big-name electric blues. Campus-area location gives this club a strongly undergraduate flavor, but also a heavy non-student clientele drawn by the music. Dancing, cover. **JUN. 1-2: Urbations**. Horn-fired contemporary urban dance rock,

rooted in mid-60s soul and garage band trash, with a number of flashy originals, most written by keyboardist Andy Boller. Ann Arbor's most popular dance band. **JUN. 3: Eclipse Summer Concerts Benefit**. Bands to be announced. **JUN. 4: Astralight**. Popular hard-driving contemporary funk sextet with a splashy horn section plays dance hits by the likes of Prince, Rick James, and Michael Jackson, along with some dance-happy originals. **JUN. 5: Stingrays**. Rock quartet from Detroit. **JUN. 6: Something American**. Popular modern rock 'n' roll quartet from Detroit plays mostly originals. **JUN. 7: Albert Collins**. See Events. **JUN. 8-9: New Man**. Modernistic rockers from Boston with jazz roots and more than a touch of Devo in their rhythms. A big hit in two previous Rick's appearances. **JUN. 11: Matt "Guitar" Murphy**. See Events. **JUN. 12: Aluminum Beach**. See Joe's. Opening act: **The Evaders** (see Joe's). **JUN. 13-14: Newt and the Salamanders**. Old-style R&B, tight and slick, with some Frank Zappa covers and other pleasingly bizarre musical phenomena. Named "Best Funk/R&B Band" in the recent *Metro Times* poll. **JUN. 15-16: First Light**. New 8-piece reggae band from Cleveland features five former members of I-Tal. **JUN. 18: The Slang**. Vocal-intensive quartet plays a spicy selection of mid-60s roots pop, along with some clever originals. **JUN. 19: Fast Tracks**. See Mr. Flood's. **JUN. 20: Map of the World**. See Joe's. **JUN. 21: Wet Shavers**. Contemporary pop and new wave cover band from Toledo. **JUN. 22-23: Koko Taylor**. See Events. **JUN. 25: Radio King and His All-Star Soul Band**. 60s soul and contemporary funk band led by drummer Richard Dishman. **JUN. 26-27: I-Tal**. Nine-piece reggae group from Cleveland features three members of the original I-Tal, including vocalist and front man Dave Smeltz. **June 28: Buzztones**. See Blind Pig. **JUN. 29-30: Steve Nardella Rock 'n' Roll Trio**. Ann Arbor's finest and most popular roots rocker revives classic hits and obscure gems by Elvis, Chuck, Buddy, Jerry Lee, Gene, Eddie, and other immortals to the accompaniment of Keith Herber's plucking bass, Hugh Huntley's kicking drums, and his own thunder & lightning guitar.

ROUNDHOUSE SALOON, 401 Depot. 769-0592.

Lounge at the Gandy Dancer. Solo piano by David Mayer during weekday happy hour. **EVERY MON.**: David Mayer. **EVERY TUES.-SUN.**: Bart Polot. Solo piano.

SECOND CHANCE, 516 E. Liberty. 994-5350.

The Chance is closed for remodeling to reopen sometime in early summer (probably around July 1) as the Nectarine Ballroom. The format will also change from live dance music seven nights a week to dancing to contemporary rock videos with occasional live shows.

TC'S SPEAKEASY, 207 W. Michigan Ave., Ypsilanti. 483-4470.

Dancing, no cover. **EVERY THURS.-SAT.**: Ty Cool and Pam Wallace. Easy-listening rock.

T.R.'S, 2065 Golfside, Ypsilanti. 434-7230.

Large dance floor, cover (Fri.-Sat. only). **JUN. 1-2: Slamm**. Top-40 dance band. **JUN. 5-9 & 12-16: Radioactive**. Top-40 band. **JUN. 19-23: Rainbo**. Top-40 band. **JUN. 26-30: Slamm**. See above.

U-CLUB, Michigan Union, 530 S. State. 763-2236.

Cover, dancing. No live music until September. For the summer, DJs play dance records five nights a week. **EVERY TUES.**: New Music. With DJ Greg Danilek. **EVERY WED.**: Dance Classics. With DJ Art Rauh. **EVERY THURS.**: Reggae Dance Party. With WEMU/WCBN DJ Tom Simonian. **EVERY FRI.**: Rock 'n' Roll. With Mitch Peyser. **EVERY SAT.**: Jam the Club. With WCBN DJ Michael Pool.

VICTOR'S, 615 E. Huron. 769-2282.

Restaurant and lounge inside the Campus Inn. No cover, no dancing. **EVERY SUN.** (5-9:30 p.m.) & **EVERY TUES.-THURS.** (6-10 p.m.): **Clair Ross**. Classical harpist. **EVERY FRI.-SAT.** (6-10:30 p.m.): **Deborah Gabrion-Goold**. Classical harpist.

WEST BANK, 2900 Jackson Rd. 665-4444.

Lounge at the Holiday Inn West. Dancing, no cover. **JUN. 1-2 & 5-9: Radioactive**. See T.R.'s. **JUN. 12-16, 19-23, & 26-30: Heartbeat**. Top-40 band.

WINDOWS, S. Fourth Ave. at E. Huron. 769-9500.

Restaurant and lounge on the 11th floor of the Ann Arbor Inn. Dancing, no cover. **EVERY SUN.** (11 a.m.-2:30 p.m.) & **EVERY TUES.-SAT.** (4:30-8:30 p.m.): **Patrick McCaffrey**. Versatile solo pianist. **EVERY FRI.-SAT.**: **Carl Alexius Trio**. Classy polite jazz & pop standards dance music.

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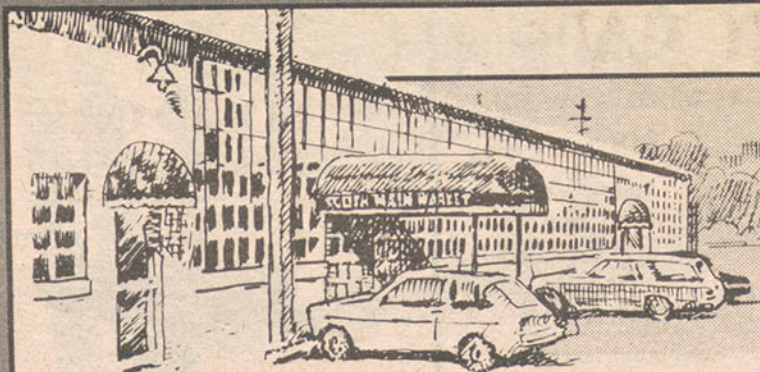
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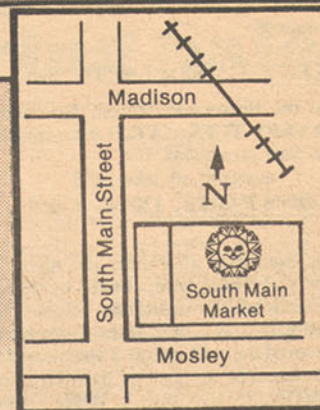
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THEN & NOW



Weinberg's peony garden

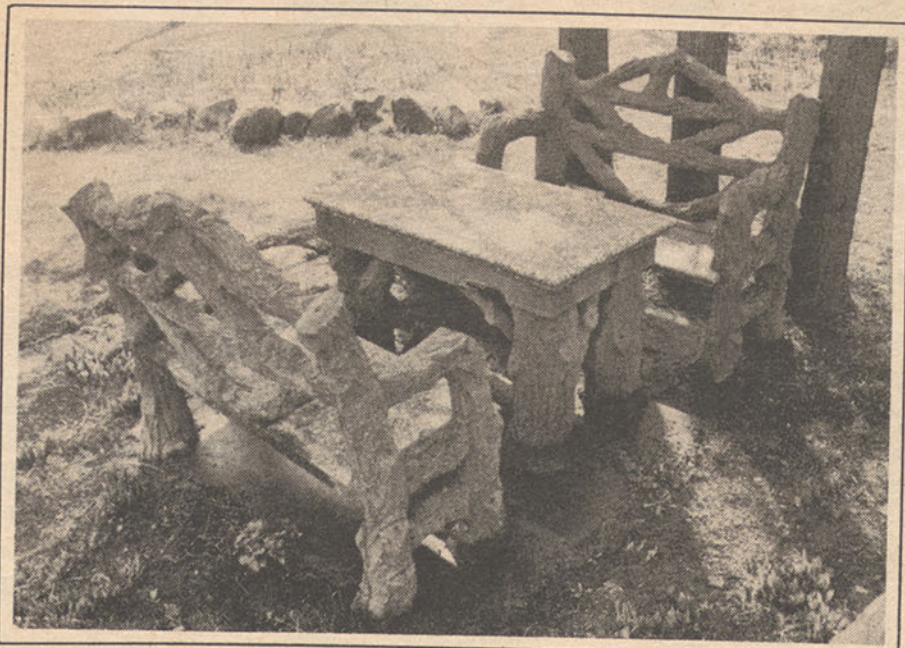
On Ann Arbor's west side, there once flourished an amazing garden which, from 1920 until 1952, was one of the city's notable beauty spots. Weinberg's peony garden, as it was known, also included poppies, irises, and lilacs. Its landscaping included many favorite picturesque features of the 1920s: a sunken garden, a rock garden, and a fish pond with water lilies. Owner Carl Weinberg had started the garden behind his house at 514 South Seventh and gradually extended it until it covered an area bounded by Jefferson Court to the north and Lutz to the south, stretching from Seventh all the way to Eberwhite.

Peonies were Carl Weinberg's favorite flower. He grew many species, including

some exotic specimens like a Japanese tree peony and an Alice Harding peony from Nice, for which he is said to have paid \$250. Weinberg himself developed some new peony strains, which he named for friends and relatives. A double white peony is named after his wife, Elenora; another is named after his nephew, Bobby Faust, and a third after Andrew Muehlig, his friend. A dark red poppy he named after himself.

The garden's main commercial activity was selling cut flowers to florists like Nielsen's. Roots for planting stock were also sold. But the garden was much more than a business. It was an Ann Arbor landmark and a passion for its owner. People often came to the garden just to enjoy walking through it, especially on weekends. Friends recall Weinberg giving away more flowers than he actually sold. Flowers often appeared at Bertha Muehlig's store and at her brother's funeral parlor. Weddings were sometimes held in the gardens, and neighborhood teenagers earned pocket money by weeding and spraying there.

Carl Weinberg could afford to be generous. His main source of income was a successful contracting business. He grew up in the house at 514 South Seventh and at first worked as a foreman for his older brother, Fred, a contractor and also pro-



(Top) In its heyday, the garden was extensive.

(Center left and right) Elenora and Carl Weinberg with spaniel puppies.

(Bottom) Picturesque concrete ornaments like these rustic seats were made by Weinberg and Kurtz's building crews in the off-season. This shady nook in the side yard of 1114 Lutz is basically all that remains of the garden.



PETER YATES

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Dennis K. Chernin, M.D.	15	Wallace La Benne, hypnotherapist	50	Terra Firma	4
Children's Place for Home Learning	15	H.S. Landau, Inc.	13	Tiara Hairstylists	50
China Garden Restaurant	101	Landmark Tours & Travel	97	Tivoli	55
Charles Ciccarelli, artist	64	Laurel West pharmacy	30	Top of the Lamp	38
Cochran's Sporting Goods	102	LeMarketing	98	Robert S. Toronto Associates, Inc.	92
Coldwell Banker Old Town Hall Realty	25	League of Women Voters	7	Tortoise & Hare Running Center	6
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Community Chiropractic Center	80	Lenawee Properties	39	Tower Plaza	43
Community News	41	Lewis Jewelers	79	Toybox Unlocked	55
Community Stripping	14	Livingston Furniture	103	Treasure Mart	92
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Conlin Travel	30	Lord Fox	75	True Value Hardware	65
Cornwell Pool & Patio	107	Lovin' Spoonful	67		
Cottage Inn	66	Ken Lussenden, housepainting	97	Ulrich's	16
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Fran Coy, hair stylist	88	Mail Shoppe	83	University Club	68
Craven-Lindsay Realtors	85	Maison Edwards	33	Urban Jewelers	10, 24
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Daniel's Used Baby Things	51	Megaframes	77	Video Images, Inc.	31
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Doors & Drawers	62	Midwest Business Equipment	40	Washtenaw Auto Clinic	32
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Energy Savings Products Inc.	9	Needle Beedle	88	Wildwood Flower	39
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Ernst Electric	9	Newport Beach	4	Women's Yellow Pages	96
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		Nourse Picture Framing Co.	41	YMCA Storer Camps	52
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Fendt Builders' Supply, Inc.	91	Old German	68		
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View of part of the rock garden. In the rear, the concrete block headquarters of Weinberg and Kurtz contractors on Jefferson Court (now occupied by Butcher and Willits Construction).

prietor of Weinberg's skating rink (now the U-M Coliseum) and swimming pool. When Fred died in 1917, Carl, then thirty-seven, went into the construction business for himself, joining with mason Walter Kurtz. Their firm was on Jefferson Court, behind Weinberg's house. (The old block buildings now house Butcher and Willits Construction.) The horses that pulled the equipment were stabled in the big stone barn behind Kurtz's house at 520 First Street. Later, Kurtz moved to 500 South Seventh to be nearer his work, and Weinberg built himself the unusual brick house at 2 Jefferson Court.

Weinberg and Kurtz sold building supplies and built homes and commercial buildings.

When winter put an end to the construction season, the staff kept busy making stone decorations like bird baths, planter boxes, and ornamental benches. The project they



of was the home of optician Dean Meyer at 1917 Washtenaw, today converted into part of the Unitarian Church. For years, a picture of the Meyer house dressed up Weinberg and Kurtz's checks.

In 1940, Weinberg sold his share of the construction business and devoted the rest of his life to gardening. Today a small remnant of the original garden survives next to the house at 1114 Lutz. It is a sunken area, with peonies and a number of stone ornaments. Weinberg's nephew, Rudy Golz, who built the house in 1942, still lives there and cares for the remaining part of the once vast garden.

In June, some of Weinberg's peonies can be seen in bloom in the Arboretum, in the part near Mary Markley Dormitory. Weinberg traded and consulted with the university's horticulture experts, and they have preserved this large selection.

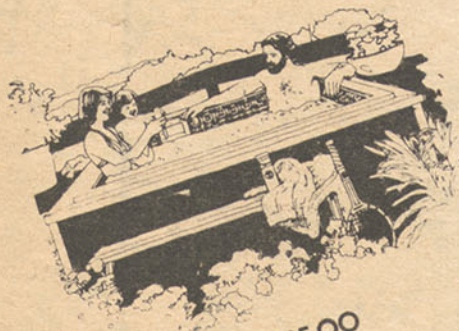
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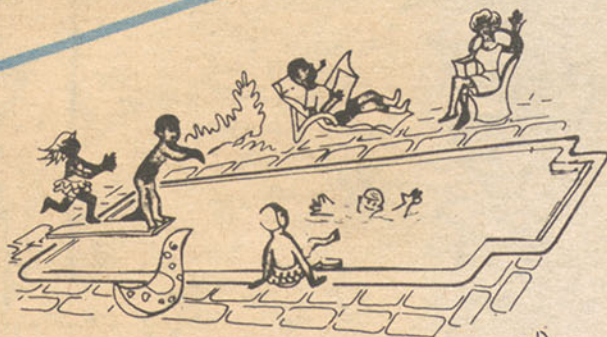
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My Dad should be Father of the Year because...

Your Name _____ Grade _____
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Rules

1. Children through 9th grade may enter. Entries should contain no more than 100 words on "My Dad should be Father of the Year because..." No outside help please.
2. Teachers: You are welcome to use the contest as a class project. But please submit each entry on an original blank or xerographic copy.
3. Deadline for entries is Saturday, June 9.

Entries will be judged by a panel of teachers on the basis of sincerity, originality and writing style relative to the grade of the student.

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